

OH MY GOD!



sex and violence were the only taboos they were breaking. In my opinion, these two subjects are so over-emphasized in every media that they are no longer taboos. The real taboos that need breaking are the ones that limit people's thinking. I think that is what truly makes an underground effective, whether it be showing people that they take their religion too seriously or that reality as we know it is just a tangent that America went off on 200 years ago. Maybe since I grew up in the Midwest, I am automatically a straightie, but having a wife and a seven year old daughter make me aware of the responsibility I & everyone have in creating a world that has humor in it and not just outrageous violence & out-moded sexual fantasies. . . . The real exciting books in my opinion are the ones by new artists like George Erling, Doug Hansen, Doug Bryson, Hunt Emerson, Cliff Neal, Eric Vincent & others. To see these books come out and know they did it themselves & with excellent quality is amazing. It seems the underground isn't dead. It's just changed with the times and rather than being something for only adults now everyone can read it. It's like marijuana almost being legal & long hair not meaning anything. I'm not sure what it all means but I like it." -Tucker, November 22, 1977.

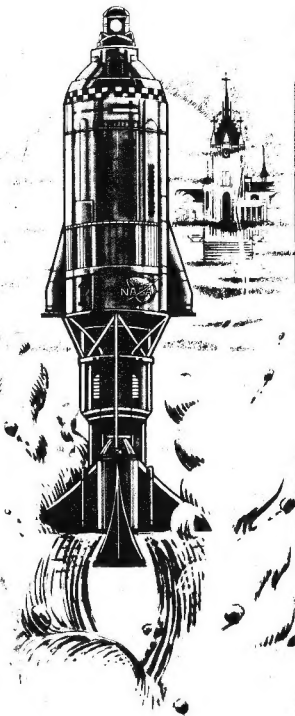
Into animation? Mindrot is \$3 for 4 issues. 36pp B/W. Interviews & art. From David and Kathy Mruz, 3112 Holmes Ave, So. Minneapolis, Minn 55408. Moon Comix 2 gives you more of that weird cartoon art of David Noon and Hunt Emerson. Surprise two pager by Fresno's own Doug Hansen, "The Kid who loved planes." \$3 from Arts Lab Press, 11 Gosta Green, Birmingham B4 7ER, England.\* The Spanish ugs I mention may be ordered from Jaume Fargas, Zap 275, P. O. Box 275, Barcelona, Spain. Best to query first to make sure the book is in print.\* Advertise in Comix World. \$10 for 1/4 page, \$5 for 1/8th. Details for SASE.

COMIX WORLD 86. January 1, 1978. Copyright Clay Geerdes, 915 Indian Rock Rd, Berkeley, CA 94707. World Rights Reserved. Subs: \$5 for 24. Back issues 50-85 for \$5. Underground '76 tab for \$1. Logo this issue by the weird one, Tim Boxell, whose current work you'll find in Bizarre Sex 6 and New Paltz 3. \* THE NEW COMIX: Bizarre Sex 6, Tits & Clits 4 (see panels upper right), New Paltz 3 (Iron Soul Stories), L'Echo Des Savanes 35, Metal Hurlant 23, Napalm Kiss 1 (England), Juice City (Santa Cruz), The First Kingdom 7, Moon Comix 2, Tante Leny Presenteert 24 (Amsterdam), Scarlet Pilgrim, and Mal Burns COMIX INDEX: THE DIRECTORY OF ALTERNATIVE BRITISH GRAPHIC MAGAZINES: 1966-1977. In West Germany, Ray Martin has published collections by Trina and Ted Richards, continuing to make American art available to the German readers.\* You guys who are drawing space stories need copies of T. A. Heppenheimer's COLONIES IN SPACE (Warner Books) and Gerard K. O'Neill's The High Frontier (Bantam), both of which are invaluable reference books, well written and illustrated. Not that we're going to get away from schlock science a la Star Wars and Close Encounters, but . . . \* It had to be done and Dot Bucher did it. The Bosonic Woman in T & C 4. That's as funny as Mike Matthews' story in Napalm Kiss about a hungry computer that eats up a crew of astronauts. If you wanna buy Kiss, you can get ten of them for about \$16 from Thomas Sheridan, 115 Walmer Street, Rusholme, Manchester, 14, England.\* You want to see an incredible space ship, check out the one Katz did in First Kingdom 7, a sure rival for that saucer in Close Encounters. Must be a million people on board. Good thing I'm a space fan, because it looks like we're going to get a lot of space in the new year. It may replace woman-worship (parodied by Corben on the cover of Bizarre Sex 6) and that would be a blessing. Ray Weiland did a nice drawing of a kid who missed the saucer on the back of ALIEN NATION COMIX 1 (a fine B/W 8 1/2 x 11 8-pager, 50¢ pp from Ray or Jack Venooker, 809-E West Manhattan, Santa Fe, New Mexico, 87501).\* But will sex remain the same big theme as ever? Huh? Will the long parade of banal beavers finally come to an end now that Larry Flynt has found Jesus and hired Paul Krassner to edit Hustler? In the comix, it looks to be another year of the same mock sexuality. It's a matter of orientation. A publisher told John Wozniak his Areba wasn't dirty enough. Lots of sex in the new Tante Leny (\$3.50 from Evert Geradts, 269 Hulschorststr, Den Haag, Netherlands). I loved that final story which features hundreds of comic characters in a gigantic ball. Olive Oyl getting it on with Mandrake the Magician. A vampire coming on to Betty Boop. Great fun. Beautiful cover by Peter Pontiao. No Johnny Sailears in this ish. Guess Geradts took an issue off.\* Harry Buckinx has a complete book out on his Titula. Those who follow his work may inquire about it when ordering the new Leny from Evert. I don't know the price.\* Tucker Petertil writes re Clifford Neal & the violence trip: "Clifford states that to be truly underground a book must break taboos. I agree, but mainly he seemed to think

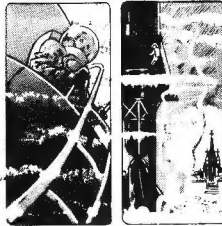
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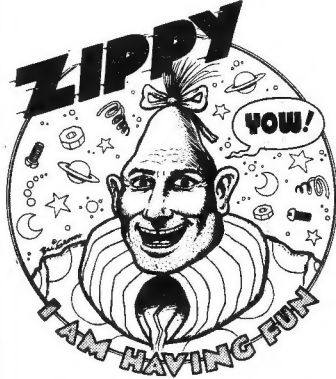
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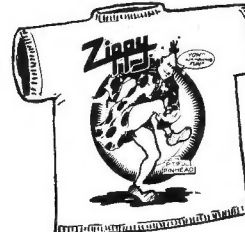


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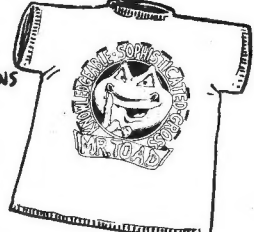
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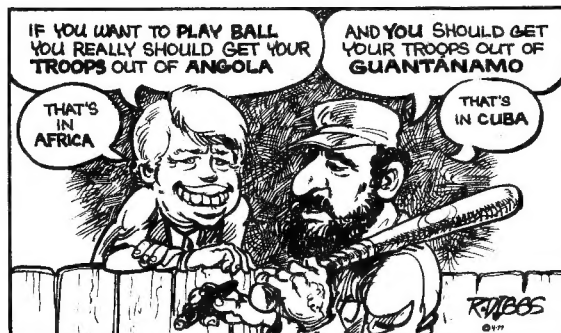


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COMIX WORLD 87. January 15, 1978. Copyright by Clay Geerdes, 915 Indian Rock Road, Berkeley, CA 94707. \$5 for 24. Logo by David "Moon Comix" Noon.\* Sorry for the late start this year, but your editor has had a lot of troubles lately and not a lick of help. To get CW out to you, I have to go to a lot of places that are a long ways apart. Easy when I had a car, but the old buggy has gone to the junkyard and we're here in the middle of a long bus strike in Berkeley. We've also had nearly two months of solid rain and the flu. During this time, I've been badly neglected by folks I thought were friends, but well supported through the mail with new subscriptions and words of confidence. As lonely, isolated, and emotionally ripped-off as I've felt here in this town the past year, believe me, I would have stopped publishing CW if it had not been for those of you in the U. S. and Europe who have supported me with subscriptions and letters and logos and other tokens of support. Ah, shouldn't the dreams and the fantasies be better than reality? \* The Winter 1977/78 issue of The CoEvolution Quarterly contains illos by Robert Crumb, Gilbert Shelton, and Jay Kinney, not to neglect the fine cover & other work by Tom Parker. Four pages of pure pessimism by Crumb. Polluted air. The good old days are gone. Life just ain't worth livin' no more. We're doomed. Read this one to the tune of a squeaky violin. CQ is \$3.50. Box 428, Sausalito, CA 94965. \* new pages of Dan O'Neill, too. Good anti-t-v issue & you all know how I despise t-v and everything on it.

The infamous Rip Off Press Syndicate has one of the hottest political cartoonists to scrape the bristol since the peak years of Ron Cobb and that's the enigmatic guy who signs his stuff R. Diggs and uses a spade as his symbol. For over a year now, Diggs' toothy caricatures of Billy Carter have been grinning up at readers of tabloid papers across America. He's so good at depicting epic nothingness and total blandity that the sages at Rip Off decided to collect his first year of Carterism in a mini comic, GREAT DIGGS OF '77: THE YEAR IN CARTOONS. \$1 for the whole story. P. O. Box 14158. S. F. CA 94114.



## Clay Geerdes Comix World



Scarlett Pilgrim is one long story by Trina, a tale of romance and intrigue in the mysterious East. The character was created a couple of years ago for Coyote Howls and was inspired by Margo St. James. Scarlett is a high-level hooker. Those interested in hookers and politicians will enjoy the recent study by Janus, Bess, and Saltus, A Sexual Profile of Men in Power (Warner Books).



1977 was a great year for bizarro funny animals books & the trend hasn't ended yet. The latest is Tim Boxell's NO DUCKS! Parody and satire mostly. A take-off on WIZARDS and another on the style of Moebius, not to mention a couple of Stoned Wolf stories designed to keep you up in the wee hours of the night. NO DUCKS! is kinky, but not X-rated. Like Quack #6 (that strange number in which Duckaneer replaces You-all Gibbons & We're waiting to hear from you, Scott Shaw, on this), there is no reason why your baby sister couldn't read NO DUCKS! Jim Schumeister, Richard Larsen, and Reed Waller worked with Boxell on this neo-classic of meta-anthropomorphism.

My favorite in this book is the tale of Fahrtded, the Great Mousey, who runs a giant war tricycle. A wolf, an elephant, a cat, and a horse go out for a picnic and wind up on the slave trike. I'll let you read the ending!



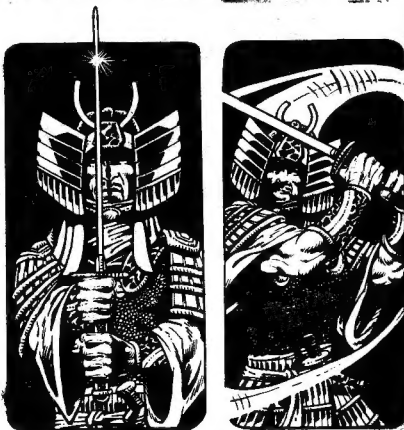
RED RAIDER is the second volume of Jaxon's Indian epic which began with WHITE COMMANCHE. That first part told the story of Cynthia Ann Parker. RED RAIDER concerns the young manhood of Cynthia's son, Quanah. Like THE FIRST KINGDOM of Jack Katz, this is the kind of work that justifies the medium and demands for it a place in the realm of art and literature. Both Jaxon and Katz are meticulous in their research and it shows in the finished art. Both are concerned about the complex inter-relationship between human character and history. Neither tries to fake it. Jaxon does not try to deal with the Indian dialects, rather he translates what is said into contemporary terms, a technique he shares with Richard Corben, and the result is often humorous. As most comics have stereotyped Indians (RED WOLF, SCALP-HUNTER, REDMAN), RED RAIDER & WHITE COMMANCHE stand out as the first comix to deal with the Indians honestly & in great detail.





**STUFF:** Note on TITS 'N CLITS 4. In Ruth Lynn's story, "Rufus and the Rapist: I Told You So," Page 2 should be page 4. Printer's masking error. \* Glenn Lisle has started a fan club devoted to Canadian artist Gene Day (current work in STAR\*REACH 11) & you get info from him at #302, 294 Front, Belleville, Ontario, Canada K8N 2Z8. Glenn puts out a newsletter called Foreshadowings. New Canadian comics include ARIK KHAN by Franc Reyes (\$1) and ANDROMEDA (\$1.25). These from Silver Snail, 321 Queen St. W., Toronto, Ontario, Canada M5V 2A4. And a new one from Dave Geary soon. \* PHANTASIA I you get for \$1.25pp from Jim McPherson, 1749 Collingwood St. Vancouver, B.C. V6R 3K2. \* CERBERUS THE AARDVARK #1 from Aardvark Vanaheim Press, 48 Weber St. East, Kitchener, Ontario, Canada N2H 1G5. Also \$1.25pp. \* Aardvark has the Gene Day Star Wars folio by Gene Day (250 copies, signed edition). \$8. \* "Clifford Neal is stupid if he thinks it is revolutionary and underground to be offensive, because dope and sex form the commercial basis of underground comix. I think one of the most underground of the underground artists is Hak Vogrin who does the comics he likes regardless of what publisher and public say. Pornography is not a short cut for an amateur who wants to be an artist." --Dr. Svante Kjellberg, Kalmar, Sweden, Jan. 16, 1978. \* You can still enter the 13th INTERNATIONAL TOURNEE OF ANIMATION until Feb 24. Info: 415-863-6100, 4530 18th Street, San Francisco, CA 94114. No entry fee. 16mm or 35mm optical sound, under 15 min. \* Wanna make the BIG TIME? PLAYBOY is into ug funnies these days & Skip Williamson says the rates for finished artwork are : \$600 a page, \$400 a half page, \$200 a quarter page. Originals returned. Best bet is a half or single page. Nothing over two pages accepted. This is all color work, of course. \* Crumb's sketch of Helen Wheels appears on p. 12 of PUNK #12. \* Back in Grass Valley, George Metzger is working on Super Sufi for the Sufi Times, some book illos, and a tarot deck.

STAR\*REACH 11 continues the Dean Motter/Ken Steacy store, The Sacred and the Profane. Other stories include: Stark's Quest by Lee Marrs; Gene Day's Samurai; and "Out One Era and In The Other by Gray Lyda. QUACK 6 has a cover story by Ted Richards, J. Michael Leonard, and Larry Gonick, "The Quark--Son of Quack." An android duck wreaks havoc until it is tranquilized. If you've often wondered how a rabbit, a duck, and a human woman might State oach ride, you'll



get along on an Overland probably enjoy Steve Leialoha his story "Into the Motherlode." QUACK 6 is an exceptionally good funny animals comic. No doubt some fans will feel ripped off at the reprint story that replaced Scott Shaw's usual contribution, but Mike Friedrich had to do what he could under the circumstances. What I'm wondering is why those ducks (Howard, actually) have to look mean all the time. I assume the expression is intended to be serious, but it does not translate that way for me. I'd like to see a lot more variety of expression in these funny animals, folks. If Carl Barks could do it, why can't you?

-Clay Geerdes 1-78

FRESCAZIZIS is Melinda Gabbie's first sole comic, mainly a collection of various strips and styles, some of which are so complex and personal they will be incomprehensible to the general reader. The cover features three bizarrely-costumed women riding a large green ejaculating penis. The lead story looks forward to a future when gangs of cannibalistic women will capture, rape, humiliate, and consume men. A lot of the one and two page stories and sketches are incoherent, so if you're looking for some clear message or story, forget it; on the other hand, if you're into art for it's own sake, you may have come to the right book. These are visual fragments of Melinda's consciousness. There is no unity of style. Some of the work reminds me of Nicole Claveloux (whose work appears in many issues of Metal

EVERYBODY-THIS IS MY NEW WIFE. MY FRENZ SAY! STINK. WATCHOO THINK?



Hurlant, and the grotesquerie is reminiscent of early Dave Geiser. There is a lot of self-caricature and self-portraiture in Fantazis. "Dime Dancer" and "Marymalady" were first published in Comix World 53 where you'll find a short biography of Melinda that may give you some insight into parts of Fantazis. It would make a good subject for a dissertation in art history. From Last Gasp, it's a dollar and for adults only.

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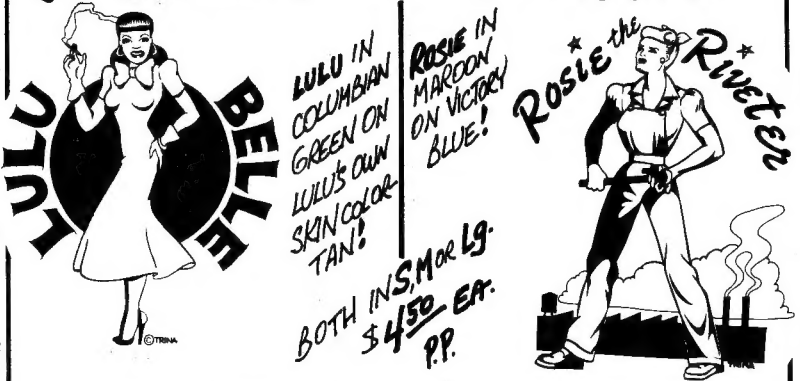


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issues at Krupp. James Warren got in on things and offered a larger format and wider distribution and The Spirit went to Warren for 16 issues. Now he's back at Krupp & #17 came out this January. Same format as Warren sans advertising. In the letters column, Trina acknowledges her debt to Eisner with a fantasy cartoon (at right).\* I took Michael Gilbert to task in CW a few issues back for imitating Eisner. Mike sent me a stat of a letter he got from Eisner who says, "Your style and approach are very vigorous and, I feel, promises to be quite original. I particularly like the halftone application which gives your strong line a kind of plasticity and dimension--I'd like to encourage you to keep on in this direction. . . . The Wraith has a lot of originality . . . Hardly a rip off." That letter dated 1-28-78.\* Bob Vojtko & family out there in an Ohio blizzard, but it didn't keep him from getting out LOW-BUDGET FUNNIES 2. A quarter and a 13-cent stamp and it's yours. #1 for the same. 1120 Lorain Avenue, Lorain, Ohio 44052.\* You can get the Mal Burns COMIX INDEX, a complete listing of all British ugs, plus excellent historical commentary, from Mal for a \$3 money-order (no checks), 83, Herries Street, London, W. 10., England. For an additional \$1.75, you can get Graphixus 1, all the latest on the English New Wave & a fine interview with Jean Giraud (Moeblus) whose work Americans have seen in Heavy Metal.\* Another excellent space reference book, A House In Space by Henry S. F. Cooper, Jr., \$1.95 from Bantam. This is the story of the skylab experiments & the photos are most useful to any artist into drawing authentic space stories.\* WHERE IS THE BARN OF FEAR, LARRY?\* Checklist: Red Raider, No Ducks, Frescazizis, DIGGS of '77, Bizarre Sex 6, Spirit 17, First Kingdom 7, Juice City, New Paltz 3, Street 4, L'Echo 35, Metal Hurlant 24. Coming: Dirty Laundry 2, Slow Death 9. Zap9.



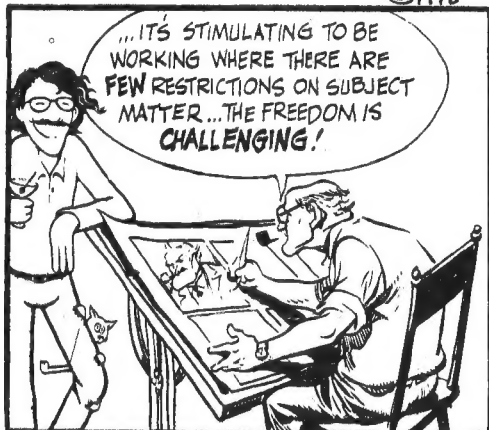
COMIX WORLD 88. February 1, '78. Copyright Clay Geerdes, Box 7081, Berkeley, CA 94707. World Rights Reserved. Logo by Jim Siergey. Subs: \$5 for 24. Back issues 50-present for \$5. 1/4 page ads for \$10 (5x7 camera-ready copy).\* The Spirit of Will Eisner is alive and well and in his 38th year, still upstaging 90% of the current comics with creative ideas and general all-around ingenuity. The oddssey of Denny Colt began in June of 1940 in a comic-sized supplement sandwiched in the Sunday funnies. The idea has a lot in common with Batman who was approaching stardom at the time. Certainly, cartoonist Eisner, who started his own studio, gleaned a lot from Dick Tracy and Crime Does Not Pay. Unlike the Batman, The Spirit never had a double-identity. For 38 years, he was seen wearing the standard blue suits (usually torn to shreds--Spirit has to be the most

HM! THIS CASE SOLVED ITSELF-- I MUST BE SLIPPING!

I, TOO, MUST BE-- BRENDA BANKS WAS I SUPPOSED FROM THE ARENA TO ESCORT! TCH! NOW HAVE I YOU!



by Will Eisner and Denis Kitchen ©1978



wounded and beat up of all heroes in the comics--) and a little eye mask. He was a cop. Fought crime. Had as many foxy women as James Bond. But the difference was that Spirit was human. He felt love and pain and never yawned over tragedy a la 007. Denis Kitchen & Will Eisner got together a few years back and revived the Spirit for two





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You probably know there is an extravagant musical in production called Sergeant Pepper's Lonely Hearts Club Band, but did you know that Jane Oliver has just published The Baegles Looney Hearts Club? Yep, a buck, it's a reg

ular ug comic with a color cover. Inside one finds a short history of The Beatles & a few stories about the infamous Liverpool four in their early sixties days of fame and fortune. This is not the first Beatle comic. That honor goes to Gold Key. It was done in 1964 and now sells for \$15! You collectors will want one of these



Baegles. Get it signed from the artist. Send a few bucks to Jane Oliver, P. O. Box 1051, Guerneville, CA 95449 & tell Jane you heard about it in Comix World. \* Paul Krassner says he's going to publish the Realist again. FREEP founder Art Kunkin (He's been teaching journalism at Cal State in Northridge.) will edit. Krassner has just moved to L.A. where he has taken editorial control of Hustler Magazine. You want the full story, get L. A. TIMES, Jan. 25, 1978. C.G.

RE: WHAT IS UNDERGROUND or "HAVE I SLIPPED, UNNOTICED BY MYSELF, INTO RESPECTABILITY?"

DEAR CLAY, AS YOU KNOW, I'M RATHER SILENT ON MANY THINGS, AND SOMEWHAT DISINNOUED WITH TH' SCENE, SUCH AS IT IS.

SEEMS AS HOW THERE'S A BIG CONTROVERSY OVER WHAT IS OR ISN'T "UNDERGROUND"... THANK MUCHO FOR KEEP SENDING ME CW----

SEX & VIOLENCE... WELL, I RATHER DIG GRAPHIC SEX BUT MYSELF DRAW (OR PUBLISH) RATHER LITTLE, AS PEOPLE WILL & DO JUDGE ME MORE BY THAT THAN ANYTHING ELSE. VIOLENCE I HAVE FOUND TO BE OF LIMITED USE, AND DOPE, OF COURSE, IS MY STANDBY. WELL, DOPE IS NOT ALMOST LEGAL. CHRIST, CLAY, LOOK AT DOC 4 & TELL ME HOW MANY LAWS I SUGGEST BREAKING? RATHER FEW ARE COVERED BY THE CURRENT PREPUBESCENT LEGISLATION, THO EVENTUALLY (I AGREE) IT WILL BE LEGAL. STILL, WHAT DOES THIS HAVE TO DO WITH BEING U.G?

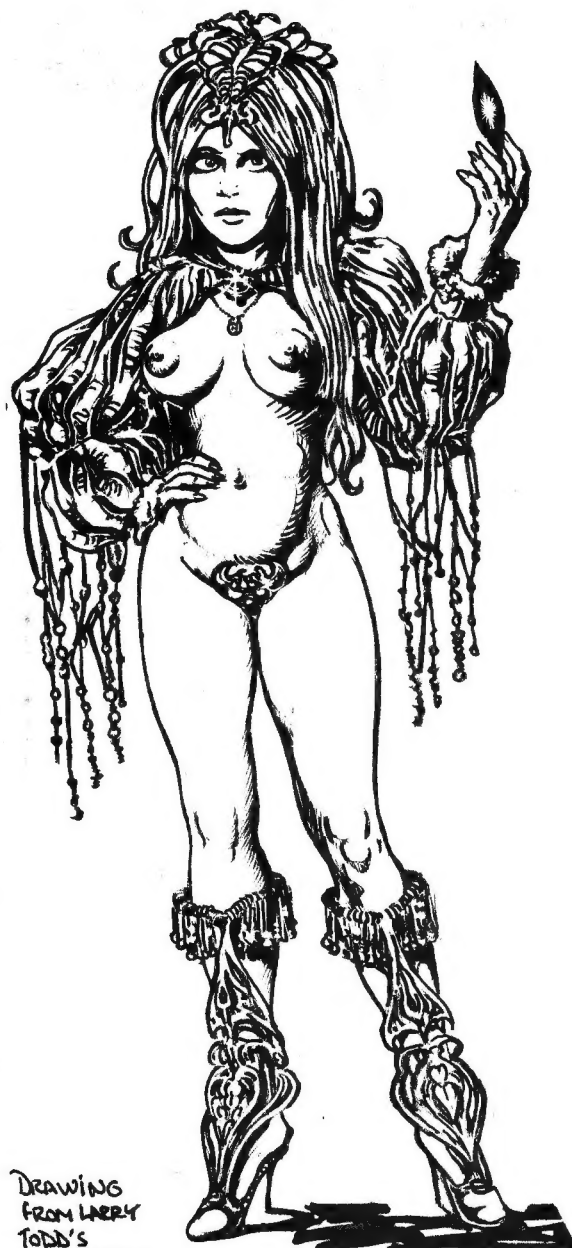
CLAY, I AM NO MORE COMMERCIALLY VIABLE NOW THAN I WAS IN '72.... THIS DOES NOT ARISE FROM MY COMIX, THO THEY ARE & REMAIN RATHER FAR LEFT OF CENTER... THIS ARISES FROM ME. THE PUNK KID ARTIST. THE "UNDERGROUND" IS NOT A TRAINING GROUND FOR TOMORROW'S PROS... "FANDOM" IS THAT... THE "UNDERGROUND" IS A PLACE OF LAST RESORT FOR ARTISTS, WHO FOR ONE REASON OR ANOTHER, ARE UNACCEPTABLE IN MORE ESTABLISHED REGIONS OF "COMMERCIAL" ART. I EXIST UNDER A SET OF PERSONAL DELUSIONS THAT BID ME TO MAINTAIN AN "UNACCEPTABLE" STATUS.... RATHER LIKE CHARLES FORT, I LIKE TO POKE AT 'EM ALL. I AM STILL TOTALLY UNACCEPTABLE TO SUCH MARKETS AS LAMPOON & HI-TIMES, LET ALONE THE OTHER COMIX MARKETS. I DON'T KNOW ABOUT PLAYBOY, BUT AS I DO LITTLE OVERT SEX HUMOR I JUDGE MY POTENTIAL THERE AS SIMILARLY LIMITED. LET'S FACE IT, I'M A DILETTANT. I DON'T WORK AT IT!

AS AN ARTIST, I AM A HOBBYIST, AN AMATEUR, A NON-PROFESSIONAL. I HAVE NO DELUSIONS (ANYMORE) ABOUT MAKING ANY BUCKS FROM ART; IT'S HARDER THAN WORKING 10-6 IN A FACTORY! ALL THIS, AS YOU HAVE POINTED OUT... "SUBMITTING? WELL, FUCK! I, LIKE MILTON'S LUCIFER, WILL NOT SUBMIT. I MAY NOT ALWAYS BE TRAMPLING SO-CALLED TABOOS. I WILL BE SELF-INDULGENT. DR. ATOMIC IS A VERY SELF-INDULGENT PRODUCT. MOST NEARLY EVERYTHING I DRAW LATELY IS, IN ONE WAY OR ANOTHER. IF I TRIED TO BE SO SELF-INDULGENT IN LAMPOON OR HI-TIMES OR UPTOWN RAGS LIKE THAT, I'D BE OUT ON MY EAR IN A FLASH! I DO IT THE WAY I LIKE. I DON'T SUBMIT ROUGHS. I DON'T HAGGLE OVER DETAILS OR PAY. AS A RESULT, I GET NO JOBS. SO WHAT? I GOT A JOB. 10-6, IN A FACTORY.

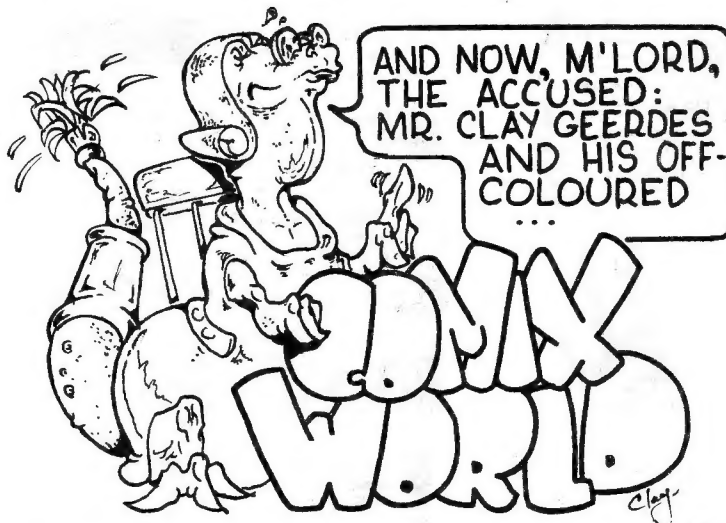
UNDERGROUND IS THE ONLY PLACE FOR SUCH BILE AS MINE, BOTH PERSONAL & COMIC... AND MY ATTITUDE TOWARD EDITORIAL AUTHORITY, BELIEVE IT, IS THE ONLY REAL TABOO. U.G. I BEGAN, U.G. I SHALL, IT SEEMS, REMAIN.

RESTS  
Larry Todd

DRAWING  
FROM LARRY  
TODD'S  
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CIRCA 1972.



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COMIX WORLD 89. February 22, 1978. Copyright Clay Geerdes P. O. Box 7081, Landscape Station, Berkeley, CA 94707. SEND ALL MAIL TO BOX FROM NOW ON. All Rights Reserved. Subs: \$5 for 24 in U.S.A.. Back issues 50-87 for \$5. Publish your business card for other collectors for \$3. Logo by Clay Fourrier. Characters copyright by the artist.\* The newest ones are: DIRTY LAUNDRY #2 by Crumb and Kominsky; INNER CITY ROMANCE 4 by Guy Colwell, the complete story of San Francisco's International Hotel; DR. WIRTHAM'S COMICS AND STORIES #3 (cover by Greg Irons), & Jane Oliver's THE BAEGLES LOONEY HEARTS CLUB. \* Larry Shell says THE BARN OF FEAR has been through troubles at the printer. It's still in the process. \* QUARK vs QUARK. StarReach Productions has a complete Ted Richards Quark book scheduled and the new ABC-TV Sci-fi show is called QUARK. \* Ted is teaching a course in "The Basic Cartoon" for \$30. Class meets Tuesdays, 7:30-10 p.m. March 7-28, 1978, Fast Draw Studios, 45 Harrison, in San Francisco. In Germany, Ray Martin has just published a nice 230 page edition of nearly everything Richards has done since he started his career in the early seventies with Dopin' Dan. \* Richard Corben has done the cover art for Meat Loaf's latest album, Bat Out Of Hell. \* Spain did a page in New York Magazine (January 30, 1978). \* Sandy Cutler disagreed with my write-up of FRESCAZIS. He liked Melinda Gebbie's book. So did I. \* Cosmic Brain Trust is a Cartoonist Collective. 521 33rd Street, Oakland, CA 94609. \*

An article on Vaughn Bode in April '78 Acid Rock by Trina & Mark Salditch.

## THE EXORCISM

The Checkered Demon, a cartoon strip by S. Clay Wilson, was recently removed from the Barb.

The strip, which had appeared in the paper for several years, was the subject of frequent controversy. Generally, the debate burned around Wilson's sexist portrayal of women.

When I became the Barb's editor in 1975, I decided to continue running the strip in an effort to support Wilson's freedom as an artist. I continued to do so until his sexism became unbearable.

This happened when several recent panels portrayed a woman being raped and enjoying it. Given the current proliferation of sexual assaults in the Bay Area as well as the cultural myth that women actually like being raped, I decided that Wilson's strip was reinforcing a stereotype which endangered women.

On that basis I censored the strip.

Ray Riegert, Editor



Who's Clay Fourrier? "I grew up (physically, at least) in the pseudo-slum area that existed in the shadow of the huge state capital building of Huey "Kingfish" Long in Baton Rouge, Louisiana; there surviving both the Eisenhower Era and the New South Revitalization Mania! A theater and broadcasting major at LSU, I soon got fed up with the insular effect of a self-contained existence and stormed out to become, in order, a motorcycle bum, a shoe salesman, a television cameraman, a photographer, a T-V artist and a freelancer. In between all of this, along with several tons of personal rot-outs and family deaths, I got involved with comix. This occurred on several trips to nearby New Orleans, during which I picked up a copy of Crumb's HEAD COMIX along with a few other UGs and fanzines. I promptly conjured up all of my home-grown art talent and began doing illos for various fanzines as well as beginning my first attempts at writing and drawing my own stories. That experience was enough to convince me to put the idea of creating for comix aside for a number of years or until I had gained enough experience in art to justify some poor guy's wasting time on my stuff. Finally, armed with a little talent and influenced at various times by such writer/artists as Barks, Bode and Wrightson, along with some of the great clowns from Hollywood's past, I began collecting my various ideas and characters (all of whom had been causing severe cuts on the inside of my skull while trying to get out!) and started the River Road Saga of Life on the Strathmore. The idea which has kept me going through all my theater, television, and comix work is that of creating an entertainment for people to both escape into and think about. Of course, the idea of putting down the universe as seen through my eyes (Someone once said I lead a Bugs Bunny existence) is very appealing. The medium of comix is a very special dramatic form to me, as it allows the "total" creation of a continually moving, visually-oriented universe without the need for either outside influences or (very important) a lot of money. Seeing an idea understood and enjoyed by others; that's what creativity is to me." 2-20-78

## PRIVATE PEEKS AT BETTY PAGE Belier Press

A lot of the bondage art and photography that was strictly under-the-counter and super secret back in the forties and fifties has been brought out of the closet by Belier Press, P. O. Box C, Gracie Station, New York, N. Y. 10028. Cultic stuff, it seems tame during this Beaver Age. At the same time, it has an erotic quality often missing from today's gynecology slicks. PRIVATE PEEKS is a collection of photographs of Betty Page, who, says Richard Merkin, was "the undisputed and nearly sacrosanct Princess of the Pin-up and Queen of Bondage in the fifties." The innocent from Tennessee who looks at us from these photos was never confronted with feminist America. She appeared in all of the fetish mags like Wink, Flirt, and Titter in the early fifties, then dropped out of sight in the sixties. At right is the way she looked to Stanton. This book is \$6.95 from Belier. Age statement always required when you order ugs or adult magazines. C.G







R. Crumb

©1978 B. Wray



DIRTY LAUNDRY #2, 3 YEARS IN THE DRAWING, IS OUT. A BUCK. MORE OF THE PLEASURE AND PAIN OF ALINE AND BOB, AN HONEST BOOK WHICH SHOWS HOW THE AMERICAN SYSTEM FAILS TO TAKE CARE OF ITS CREATIVE ARTISTS. IT'S A BUMMER, BUT I LIKED IT. BILL WRAY DREW CRUMB FROM MEMORY. HE WAS AT CASUAL CON IN ANAHEIM, FEB 13, TAKING PHOTOS. CRUMB WASN'T THERE. C.G.

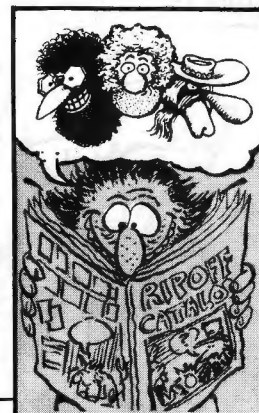


©R. CRUMB & ALINE KOMINSKY. 1978

HOLLYWOOD, CASUAL CON, AND OTHER RANDOM STUFF. I went down to Hollywood for a week. It's all movies and t-v there. I sat through the screening of Coming Home and I couldn't believe how shallow and dishonest and poorly researched it was. I found it an insult to those who went to Nam and fought as well as those who stayed home and opted for alternative service. Jane Fonda did nothing but react and Jon Voight re-did McMurphy from One Flew Over The Cuckoo's Nest. The film was so mundane, it seemed like the film makers had made it up at they went along. I don't know what the audience was supposed to feel, but I felt embarrassed. The dialogue was so stupid, I felt like I was back in a 50s beach party movie. I didn't watch much t-v, but what I did watch was pretty bleak stuff. Looks like the powers that be are going to react to this er of feminism with a backlash of super-sexism. A lot of tits and ass shows like Charlie's Angels are on the way (Wild and Woolly was nothing but the Angels in cowgirl drag). Around L. A., you wouldn't know the women's movement had ever happened. As a woman friend of mine said, "women are chicks in L. A." When she went job hunting in the straight world, her looks got a lot of attention, her folio very little. Tickets to t-v shows are given away around town and I thought I'd see at least one live show just to do it, but I found out I'd have to wait in line for two or three hours (like touring Universal City) so I decided to skip Three's Company. On Sunday, the 18th, I drove over to Anaheim and went to Casual Con at the Inn of The Park. I had a nice afternoon talking with people like Bill Spicer, Barney Zuber, Scott Shaw, Bob Foster, Curt Metz, and Bil Stout. George Clayton Johnson asked me to be a guest at Claytoncon II (April 22-23, 9-6, at Leuzinger High School, 4118 Rosecrans Avenue, Lawndale, CA 90260. \$3 a day. Tables \$10). I will. Those of you who know George know that it'll be good. Larry Flynt owns the Los Angeles Free Press now, and he's returned it to the hardline paper it used to be, shifting it away from the entertainment hype that has degraded and co-opted most ug papers in America. I

made the long journey up to Flynt Publications in one of those concrete towers in Century City and while I'm walking through all those plush offices I'm thinking about Paul Krassner, for years a stone broke reporter-hippy-crazie like me, sitting at one of those expensive desks in control of American lust at 90 grand a year. What I went there to check out was the new humor mag, SLAM. It is being planned now, but the first one on sale won't be until September. The money is going to be good though. Well worth any of you who are into violent humor to check out. You send your stats to 2029 Century Park East, Los Angeles, CA 90067. Best address it to Flynt Publications to make sure it gets to the right place.\* My latest article re comics in the latest issue of KNIGHT. It's "Sex, Horror, and the Comic Books." \* I'm in a better mood lately, because some friends have given me a hand, but I still have to move and reorganize some parts of my life in the next few months so bear with me if you receive COMIX WORLD a bit late. Thanks to those who wrote me encouraging letters and let me re-assure right now that I have no intention of ceasing CW. It means as much to me as it does to many of you who trip on it each month. After all, it's the only place in this hypocritical culture where I can say what I really want to say in my own words.\* Belier Press is working on a revised version of Crumb's FRITZ THE CAT which will include the first cat story (1959-60 when the cat was named Fred). New Crumb cover & intro by Crumb. Spring or early summer.\* Stay high and advertise! C. G.

LET'S get our act together, folks: S. Clay Wilson points out that the graffiti most often sighted and printed these days — "I'd rather have a free bottle in front of me than a prefrontal lobotomy" — was first uttered by Steve Allen as long ago as 1958.

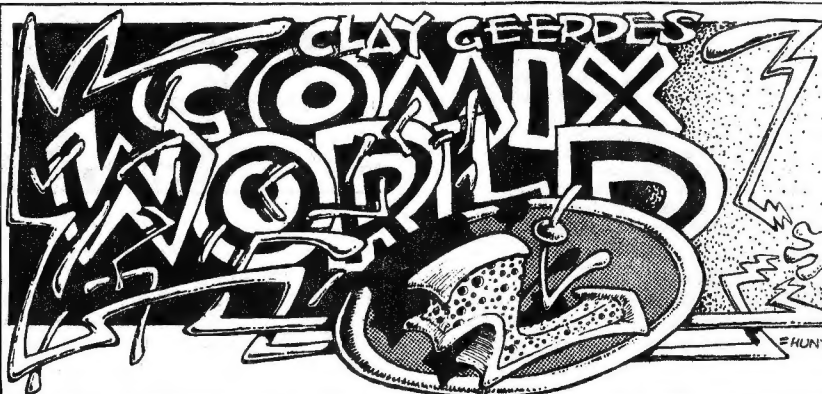


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COMIX WORLD 90. March 1, 1978. Copyright Clay Geerdes, P. O. Box 7081, Landscape Station, Berkeley, CA 94707. World Rights Reserved. Subs: \$5 for 24 in U.S. \$12 a year in Europe (airmailed). Back issues 50-present available for \$5. If some good has come your way via GW, why not advertise & lend a hand? 1/4 page for \$10 (5x7" camera-ready copy). Logo this issue by Hunt Emerson, definitely a man in the avant-garde of the New Wave of British comix. Hunt was a major organizer of the two KAKs (Konventions of Alternative Komix) and he works in the heart of the new scene at AR:ZAK, located in Birmingham, England. The creator of LARGE COW COMIX, PHOLK COMIX, DOGMAN, DOGFLY, and frequent contributor to mags like STREET QUOMIX (#4 has Hunt's surrealistic stuff in full color!), Hunt had a unique show of his originals at Wolverhampton Polytechnic (Jan 30-Feb 17, 1977). When the Arts Lab published DOGMAN, written by Paul Fisher, they launched the book with a stage show which toured for 15 performances. Emerson's MEE and YOW, THE BLACK COUNTRY CATS appeared in a Birmingham mag called GRAPEVINE. He had stories in MOON COMIX I and MIXED BUNCH and COMMITTED COMIX, all nice books which ought to be imported to America. Here's a paragraph from one of Hunt's letters: "Chris Welch & me went to Comicon in London last weekend (a straight comix mart/con) & appeared on a panel to talk about alternative comix. Panel! There was only Mal Burns of Brainstorm apart from us, & nobody "against," so we

H



HUNT EMERSON

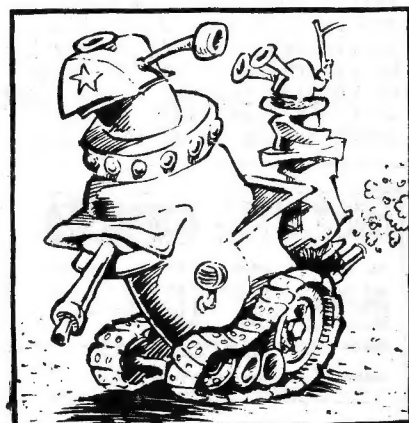
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had to elicit questions from the audience. These tended to range around the 'Do you think an underground superhero is a possibility?' level--not really what we're into. This coupled with the fact that the party the night before had unavoidably detained us until 4 am meant it was a little irrelevant. Ah me! It's a hard life being a doodler. . . . Right now, the guys at Arts Lab need a distributor. Contact Hunt and discuss it. You can write him at 86 Church Hill Road, Hantsworth, Birmingham 20 England.\* David Noon is at work on MOON COMIX 3. He writes: "I don't agree with you that the British UGs are like the comix in the states 10 years ago. It's maybe true of the 'Brainstorm' series, and one or two others, but the majority have very little similarity, except maybe for certain influences in drawing styles. A lot of the artists are very young and probably don't even know what the American comics looked like. I think you're being rather unfair to outfits like AR:ZAK, whose material I find fresh and original (I'm not includ-

ing 'Moon Comix' here for obvious reasons). I think the main link with those times is the enthusiasm happening here, people doing comix for the love and fun of it, whereas in the States, it's now big business, which means compromise, which leads to things getting stale and tired." Of course I agree with David in some ways (re AR:ZAK's creativity, for example), but it's not really big biz here, nor has it become stale and tired, just different. In DIRTY LAUNDRY 2, I don't think Crumb is tired, just upset and harassed. He has always drawn from his personal life in his work and that life isn't going all that well for him lately so how can we expect any happy-go-lucky fantasies? I still expect to see a lot of interesting stuff from Americans.



A BUNCH OF FREELANCE JOBS, SOME WITH A/W, DEMONSTRATING THE BREAD + BUTTER BIT. AN IMPORTANT INGREDIENT OF THIS TYPE OF WORK IS THE TIGHT DEADLINES, WORKING SOMETIMES ONLY HOURS IN ADVANCE. I FIND THIS TYPE OF PRESSURE STIMULATING, IN THAT DECISIONS HAVE TO BE MADE INSTANTLY, AND MISTAKES OFTEN INCORPORATED RATHER THAN ERASED.





# R. DIGGS!

Great Diggs of '77: The Year in Cartoons, by R. Diggs (Rip-Off Press, 1977), \$1.

He describes himself as "the undertaker of western civilization." For embalming fluid, to fill the cavernous corpse, he uses artist's ink. Harry Diggs--better known to his readers as Diggs--is a powerful political cartoonist who has poked his barbed pen into corporate boardrooms, senate chambers and the Oval Office.

Diggs' vehicle is the alternative press. For the past decade, as underground newspapers have come and gone throughout the Bay Area, Diggs' work has appeared in most of them. His muckraking manifestos have appeared regularly on the pages of the *Barb* for the past year. Many of these, along with other Diggs cartoons of 1977, have recently appeared in a miniature Rip-Off edition. The book takes on every theme 1977 had to offer--agribusiness, imperialism, neutron bombs, government corruption, the medical industry and Diggs' own favorite enemy, the oil conglomerates.

The visual puns which lie at the heart of each Diggs drawing surround complex issues and turn them into single statements of understanding. The dialogue is in the tradition of Mark Twain--biting satire or quick, superficial banter revealing a sudden contradiction. In one drawing, aimed at piercing the institutionalized racism of U.S. college aptitude tests, he shows two teenagers cramped into high school desks. The white student is saying: "Hey! I don't know about this new IQ test... what's a chitterling?" Meanwhile, the black teenager thinks: "Well, I'll be damned. I guess whitey must be just naturally stupid."

"Writing is the most important part of a cartoon," Diggs states. "That's what gives it a whack," he explains, slapping a fist into his palm.

Diggs is more than a humorist, an accomplished craftsman and social critic: he's also an interpretive journalist. A favorite target for this California resident is, of course, corporate agribusiness. One of his most popular frames shows two top-hatted capitalists standing beside a table covered with a miniature single-family farm--complete with cow, barn, picket fence, children playing, and Ma and Pa looking up in bewilderment. Above them, Mr. Big is saying to Mr. Bucks: "Watch this..." as he prepares to rip the tablecloth land out from under the farm.

"I'm trying to get my friends to laugh at my enemies," Diggs says of his drawings, some of which take several weeks to complete. His one-panel cartoons have appeared in hundreds of newspapers throughout the United States and are distributed weekly by the Rip-Off Press Comix Syndicate.

Diggs began his stint with the alternative press as art director and cartoonist for the *San Francisco Express Times*, which in the late Sixties became the *Good Times* media collective. He soon split with the group and dropped out of politics for over a year, bitterly disappointed in the alternative media. He eventually decided to give it another try, however, first working for the *San Francisco Bay Guardian*, then switching to the *Barb* in late 1976.

The color cover of Diggs' new half-size comic collection is a self-caricature. The fearless cartoonist, with a paper bag covering most of his head, defends himself with a garbage can lid from an unseen assailant who is hurling pieces of machinery at him. In the artist's left hand, he holds a shovel. "Yeah, that's how I imagine myself," Diggs admits.

The book also includes a brief running narrative of the year's events, added by Diggs to elucidate the cartoons. Unfortunately, the text is slow and seems unnecessary. Besides, a Diggs cartoon needs no explanation. -- Charles Raisch

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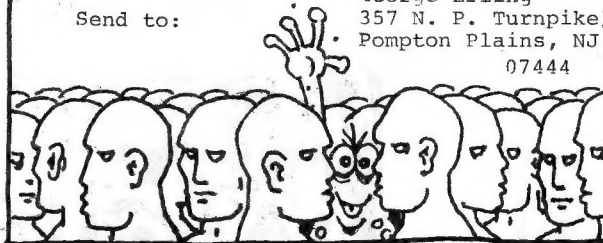
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CAN YOU BE A PUBLISHER IN NEW MEXICO? This from Jack Venooker who did THE JOURNAL OF POPULAR CULTURE, probably one of the best independently produced graphic art mags of '77: "... when you look at what the ugs were and now look at what they are becoming, why must there be a faction? Why must creativity, however crude, become a threat to that which is already established? Sure, these guys poured their lives into it, and now they're pushing forty, but can any of them ever say that their work was for nothing? No, none of them can, because they know what the medium was, and what it can still become. Why are they re-drawing and re-using their best shots? Why have ugs boiled down to the *Freak Bros* and *Zap*? True, they are the essence of what the ugs are, but these comix are a statement, if you will, a declaration that cannot and will not be denied. That the guy who helps you out today may take your action tomorrow is only true if the person involved doesn't give a damn about the comix. You said yourself what sells is what becomes the standard, but how many good, albeit amateur, comix are being published today that people who would normally buy them cannot, because the distributor only stocks items that sell? My experience with the store owners in New Mexico is that they don't like to buy quantity from solo publishers. They'd rather buy from the distributor. My experience with the distributor has been negative re *Popular Culture* 1 and *Alien Nation* (because of it's size--it's an eight pager). I guess what you say about having to do it yourself is true... 2/1/78

In Hollywood, I interviewed Scott Shaw re his split with StarReach's *Quack*. Publisher Mike Friedrich had his say in *Quack* 6 and I thought Scott ought to have a chance to tell his side. He said he didn't think Mike really understood *Quack*. Originally, he wanted to cash in on the popularity of *Howard the Duck*, but as the mag progressed, no clear concept developed. "I didn't like the way it was going. Mike didn't like my Gibbons character, and he seemed more anxious to meet a regular schedule than to produce a quality book. Ground-Level! That means ug wages for og work. After awhile, I decided if I was going to work that cheap, I'd like to do something better." Like most artists who have worked in ugs, Scott doesn't like the static nature of the pay. Ug page rates aren't much better in 1978 than they were back in 1969. Right now, he's inking for Hanna-Barbera at \$25 a page. H-B pays \$40 for pencils. Meantime, Scott has his own comic underway. --Clay Geerdes 2-78

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Comics were the first literate experience for generations of Americans who followed the adventures, mishaps and buffoonery of their paper heroes and heroines for years on end. Successful strips often ran for decades -- far longer than the life span of TV shows with flesh and blood characters. They were to popular culture then what television is today, supplying a unified, shared cultural experience that combined story-telling humor and a reflection of changing social values. -- Jason Wechter

### CARTOONS MAGAZINE

493



Mr. Mouse: Don't be alarmed, my dear, it's only one of those cubist statues!

1970 - THE MUCKY MUSE



# COMIX WORLD



BY CLAY GEERDES

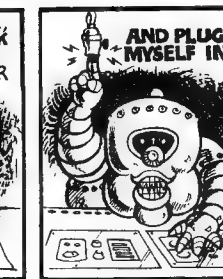
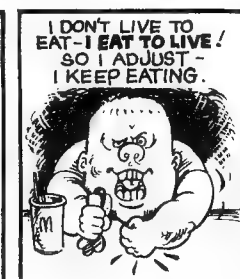
THE INDEPENDENT COMIX TRIP! The father of this movement is Dan O'Neill. How come? Well, the PENNY ANTE-REPUBLICAN showed the way, and it was one of Dan's cartoon classes that became the Pandemonium Express, and it was Kevin East and the gang who collaborated with GW on #24 to pass along the word on how to PUBLISH YOUR OWN, which inspired John Edgar to do NICKLEBAG, George Erling to do YIKES!, Larry Weir to do ROBOT FIELDS, Bill Sherman to do FRED FOIL, and Bob Vojtko to do his FISHTALES and other mini-funnies. Now these four-pagers (all are 8 1/2 x 11" sheets folded in half to make four pages of comix) are quite different from the seven-cent off-the-cuff comix, published by Gary Arlington in the early 1970's. Those eight-pagers, done by known ug artists like Trina and Justin Green and Jaxon, were in turn different from the 1930s and 40s 8-pagers which inspired them. They were also a reaction to the sudden rise in comic prices. Well, now we have a situation where many of the new four and eight-pagers cost almost as much as a Marvel or DC, particularly by mail. Is that good? It all depends. For those of us who are collecting this unique random dada art, it's okay, because we'd rather see the latest Erling and Vojtko and Hansen than look at Marvel formulae, but are the little comix reaching as many people at the higher price? I'm going to San Diego this July for the Convention and I hope some of you who are into New Wave funnies make it down there so we can organize a discussion. I'd like to see some new comix for the event, too. If everyone cooperated, there would be a package of four and eight-pagers at the con to showcase the talents of all the artists concerned. I've asked to contribute a short article on the New Wave to the program book & could use photos of any of you who can't make it out. Send them to me at the box number & I'll return them after the Con. B/W only. Like to see shots of Doug Bryson (Capt. Retro), Joel Milke (Heebie Jeebies), Doug Hansen (Animal Eight-pager), and anyone who has done a small, independent comic I may not have mentioned (forgive me?). G. G.

COMIX WORLD 91. March 15, 1978. Copyright Clay Geerdes, P. O. Box 7081, Berkeley, CA 94707. World Rights Reserved. Subs: \$5 for 24 (U.S.). Back issues 50-90 for \$5. Your business card run for other collectors--\$3. Logo this ish by Danny Bulanadi. Strips below distributed by the Rip Off Press, where RIP OFF COMIX AND STORIES #3 is headed for the printer. Wonder Wart-hog confronts his Venusian self on the Shelton cover. President Fred Todd tells me ROP is going to publish a couple of books by Larry Gonick, a member of Fast Draw Studios. Gonick, with Ted Richards and J. Michael Leonard, is working on a number of publishing projects due to come out this year. Probably the major coup at FDS right now is "Mellow Cat," a full-color strip which premieres in the April issue of SKATEBOARDER (P. O. Box 1028, Dana Point, CA 92629). Colorado's Artie Romero was in town and stopped by FDS with the color cover for CASCADE COMIX MONTHLY (due this month). \* At Gary Arlington's store in the Mission (ten years old this year, Happy first decade, Gary!), I learned that Spain was teaching cartooning again over in Precita Park. He got married recently. Latest art appears in the April issue of GENESIS. \* A director has been chosen for the Freak Brothers film. I'll keep you posted. \* It's punk rock, disco, and steady rain here this month.

tion where many of the new four and eight-pagers cost almost as much as a Marvel or DC, particularly by mail. Is that good? It all depends. For those of us who are collecting this unique random dada art, it's okay, because we'd rather see the latest Erling and Vojtko and Hansen than look at Marvel formulae, but are the little comix reaching as many people at the higher price? I'm going to San Diego this July for the Convention and I hope some of you who are into New Wave funnies make it down there so we can organize a discussion. I'd like to see some new comix for the event, too. If everyone cooperated, there would be a package of four and eight-pagers at the con to showcase the talents of all the artists concerned. I've asked to contribute a short article on the New Wave to the program book & could use photos of any of you who can't make it out. Send them to me at the box number & I'll return them after the Con. B/W only. Like to see shots of Doug Bryson (Capt. Retro), Joel Milke (Heebie Jeebies), Doug Hansen (Animal Eight-pager), and anyone who has done a small, independent comic I may not have mentioned (forgive me?). G. G.

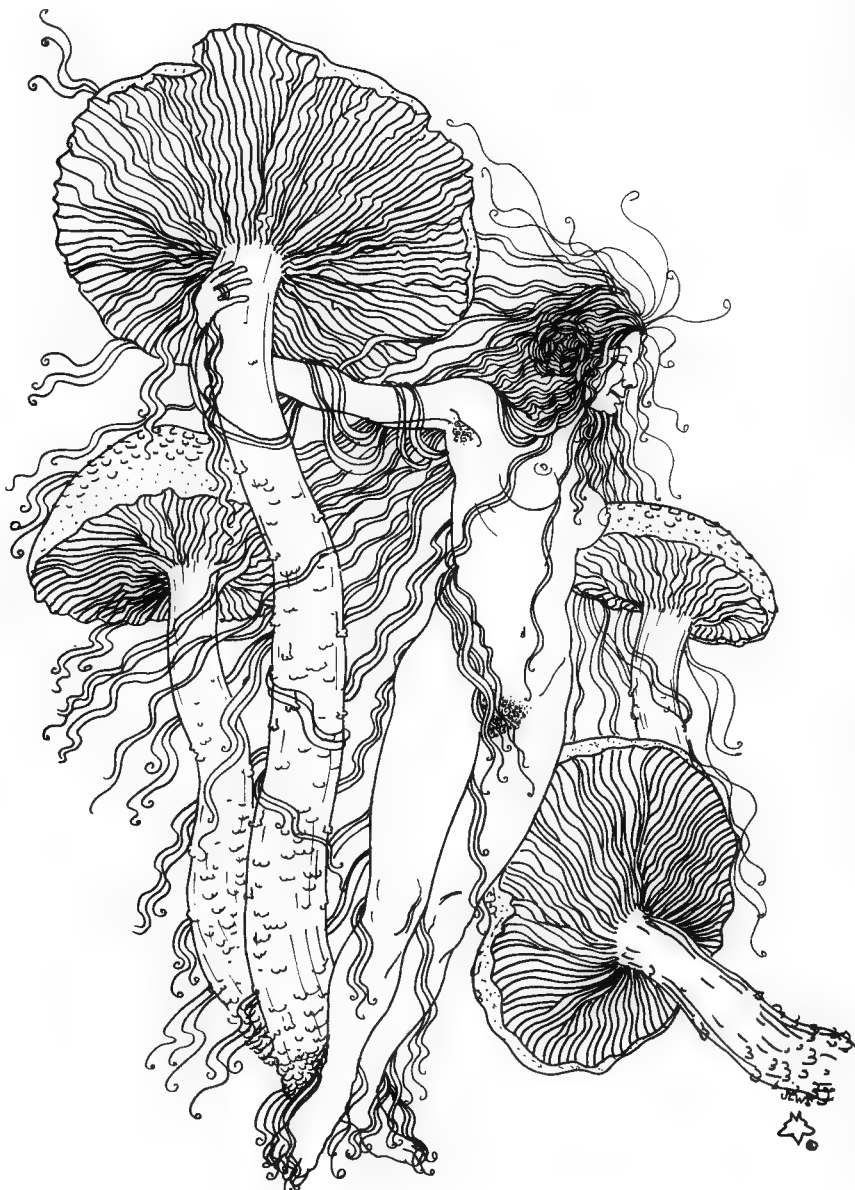
## STAR WEEVILS

by J. Michael Leonard



# JANET WOLFE STANLEY

You've seen her work before, usually buried in the ad section of some underground paper that never thought about paying her a royalty. Because of its quasi-legitimate position, erotic art is frequently ripped off, and the underground press of the sixties established precedents that are still costing artists, writers, and photographers dearly. A paper like the Berkeley BARB would buy a drawing or photo for as little as \$2-5, print it, then go on printing all or part of it anytime without paying any additional money to the artist. The item would go into the U.P.S. packet and be circulated to member papers to reprint for nothing. A drawing by Janet Wolfe Stanley might run in two or three hundred papers free. Which was nice for those of us who enjoyed seeing her pleasant erotica (no violence in her work other than some S & M illos, which people who are into S & M do not consider violent), but not so good for her. Janet's been drawing for a long time. When she was 7, she went to the Pacific School of Fine Arts. At one time, she was tutored by Elizabeth Michi, and trained as an equestrian portrait painter. She majored in Fine Arts at the College of San Mateo. A radical, she did a lot of artwork for the movement in the sixties, often illustrating those irreverent and insane articles written by Lovable Ol' Doc Stanley in tabloids like the San Francisco Express Times (later the Good Times). A limited edition of 75, signed and numbered prints (22 prints), is available to Comix World readers for \$10 from Rob Gluckson, Box 98, Westport, CA 95488. AGE STATEMENT.



MISCELLANEOUS INFO. If you're ordering a book from Europe, use International money orders. It costs about 75¢ to get a check cashed there & that may be more than the seller's profit.\* If you send COMIX WORLD a comic for review & want me to use some art with the review, make some stats from the mag & send them along. I did this myself for awhile, but I have no car now & can't do some of the things I used to do. And no fair asking me to cut up the copy you send me.\* Advertise in CW. There may be people on my list living in towns near you who do not know your store is there. A small ad lets people know you're happening. Rates are: \$10 for a fourth page (5x7" camera-ready copy), \$5 for an eighth (2 1/2 x 3 3/4" copy), \$3 for a regular business card. Your own flyer sent with my mailing for \$25.\* Renew your sub one or two issues early and ensure continuity.\* Reviews: I'm not into writing too much about anything right now, because I'm putting my energy into the novel I'm working on. If a new book like FOG CITY or INNER CITY ROMANCE 4 stimulates you, write a few lines and send them to CW. I'll print your review, but it had to be short. I've gotten some nice letters that I wanted to run, but they were just too long for my space. When I run comments from letters, the writers always complain that I didn't give the readers the true meaning. I assume all letters sent to me are for the CW readership. Any letter that is for my eyes only should be so marked.\* BURNS. I keep burn letters on file, but we all get burned from time to time and I don't want to use the space on CW to go into all the horrible details. Be glad it's only a few bucks. I got burned for over \$1600 last year by publishers who came on as nice guys.\* THE WILD AND WOOLLEY COMIC BOOK, that anthology of Australian ugs, is now on sale. \$6.95 from Pat Woolley, P. O. Box 41, Glebe 2037, N.S.W. Australia.

MORE IMPEDIMENTA: If you dig Janet Stanley's style, you might want to know that she does commissions--\$10 to \$25. Your own personal fantasy. Same address.\* On their latest single, The Ramones say "Sheena is a Punk Rocker." What does that make Bob (her boy Friday in the 40's Jumbo Comics)?\* Acid Rock, V. 2, #1, Jan, '78, had a piece on ugs.\* Guy Celwell has a new block print for sale. Signed and numbered edition of 40. Paris, 1977. He wants \$25 by International Money Order. Guy and Sally are in Paris and need the bucks. Order from him at 83 Rue Aristide Briand, 92300 Levallois-Perret, France. He's finishing an eight-pager entitled Interkids. Says they had to fork over three months rent to get a pad. Sounds like Berkeley.\* Jeff Rund informs me that Woody Gelman (Nostalgia Press) died on Thursday, 9 February, 1978. Woody brought back a lot of fine classic cartoon art, certainly a major figure in the continuity of American comic history.\* Johnny Edgar's beautiful sketchbooks were ripped off from his car in Oakland. Eight years of ideas and work. Anyone sees them, notify CW.\* Joel Milke writes: "Just bought Breakdowns by Art Spiegelman. It's worth every bit of \$8.95. Comic lovers may or may not like it, but art enthusiasts will love it. It is the most expressive comic-style work that I've seen. Art's genius really shines when his stuff is collected like that. I hope to see companions to this volume in the future. He reminds me of the German Expressionists of the 20s and 30s." Yes, particularly George Grosz and Edward Munch. Joel says a Griffin color hardbound is coming out soon. Paintings illustrating the Book of John.\* L'ECHO DES SAVANES 37 reprints Crumb's Modern Dance Workshop from Co-Evolution Q. L'Echo is kind of a French Lampoon. Bizarre and kinky art.\* New from England: PHOBOS #1 and PUBLIC ENEMY NUMBER ONE.\* A big kiss for Jodie Foster!



COMIX WORLD 92. April 1, 1978. c Clay Geerdes, P. O. Box 7081, Landscape Sta. Berkeley, CA 94707. All Rights Reserved. Subs: \$5 for 24 in U. S. Back issues 50-90 for \$5. 1/4 page ad for \$10. Logos by Canadian animator Brad Caslor.\*\* As Words Go By . . . Punk used to be the guy you shook down for his change in the little boy's room at school, now he's someone who wears safety pins in his nose and listens to the Sex Pistols or The Nuns. Latest memoir re Elvis is that of one of his secretaries, Becky Yancey (My Life With Elvis (with Cliff Linedecker), and you've heard it all before, strictly for those who like to read groupie-ese.\* On the way are Dr. Atomic 5, Mondo Snarfo, Slow Death 9, Doorman's Doggie, Dr. Wirtham's C & S 3, Rip Off Comix 3, that R. Crumb Snoid book, so turn off that tube and protect your brain!

PHOBOS is by Juke, Steve, Avram, Geoff, Hunt Emerson, Bob, and Herdy. A funky little head comic from Merseyside, England. Like the Spanish comics shown on the other side of this page, PHOBOS relates closely to the contemporary music now happening in England. American ugs no longer have that immediacy, or, perhaps, we just haven't heard from those artists who are into the current punk-rock scene.\* Well, you guys been buying any second-hand disasters lately? \* Talk about pure Dada, seen THE FURY? Another terrifying tale about the systematic destruction of quasi-humans. Easy to read this one as an allegory about the war going on for the control of our minds by secret intelligence agencies. Certainly blew John Cassavetes' mind.\* "Minnie Mouse



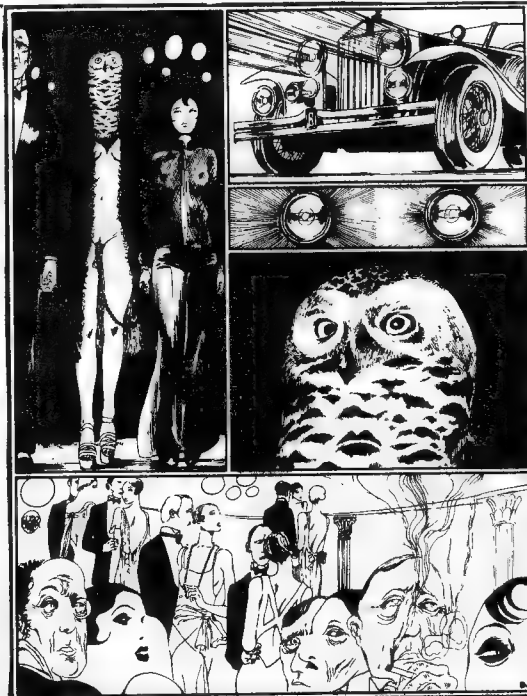
..A WORD TO THE ROCK JOURNALISM WORLD: A FEW MORE "THEMS" & LESS "IS" WOULD MAKE INTERVIEWS & RECORD REVIEWS A LITTLE MORE INFORMATIVE..



and The Tap-Dancing Buddha??? That would be Michael McClure and John Lion, a joint venture. The play is running at The Magic Theater, Fort Mason (Bldg 314), in San Francisco. It was poet McClure who wrote Gorf and the Blind Dyke, a musical inspired by ZAP COMIX. Marvels inspired his GENERAL GORGEOUS at ACT, and now he's back into the good stuff.\* Get well, Larry. \* Who sang "Bee like two fried eggs, Keep your sunnyside up?" Mr. Natural? Actually, that would be Enoch Light and the Charlton City All Stars (1936).\* Is Fat Freddy really Boob McNutt after acid?\* You Star Warriors will want to know that the SW sequel goes into production this summer with script by Leigh Brackett.\* Keep on thinking. -Clay Geerdes

ARCADE was and now CASCADE COMIX MONTHLY is. The first issue has a nice cover by Larry Rippee. Inside, Ted Richards tells it like it was at the Air Pirates Studio and gives his opinions on a lot of contemporary trends. Ted says the American public "hasn't really been educated to pantomime comics," well, I'd say that was true for the younger folks, but many of us grew up with Henry, The Little King, & Chic Young's Colonel Potterby and the Duchess (Where many French artists listed a lot of what they are currently doing). I don't think the mass audience is educated to any kind of comics these days. They accept what the papers print because it's there--it's not like the publishers get lots of fan mail for those gag strips and visual soaps. CASCADE 1 includes an abbreviated article on the history of dada-zines. Good stuff. It's edited by Artie Romero in Colorado, 16 pp. 5x8". 50¢. 432 S. Cascade Av, Colo Springs, 80903.\* In THE COMICS JOURNAL 39, an article and pix by Clay Geerdes.\* If you've missed seeing the art of Roger Brand, check out a copy of STAR FORCES No. 1. The book contains a nice two page bio of Michael Faraday by Lee Marrs. 32pp B/W Color cover. 50¢.

What impressed me most re The Story of O when I first read it some years ago was the sharpness of Pauline Reage's insight into the psychological aspects of eroticism. A book which often upsets women, O is involved with the actual nature of human freedom. O often fears what is about to happen to her, yet at moments she desires exactly what she fears, and, as she submits to the rigid discipline at Roissy, she discovers a strength in herself of which she was previously unaware. O learns that complete freedom comes through complete submission, just as her lover, Rene, learns that one possesses in fact only that which one can freely give to a friend. From France, The Story of O suggests that women have no choice but to submit to men. Viewed from another perspective, one might see the novel as the ultimate assessment and condemnation of masculine rule. O and the other women in the novel exist only to cater to the sexual appetites of men. Ms. Reage may be projecting a symbolic situation which is analogous to Paris, London, Chicago.



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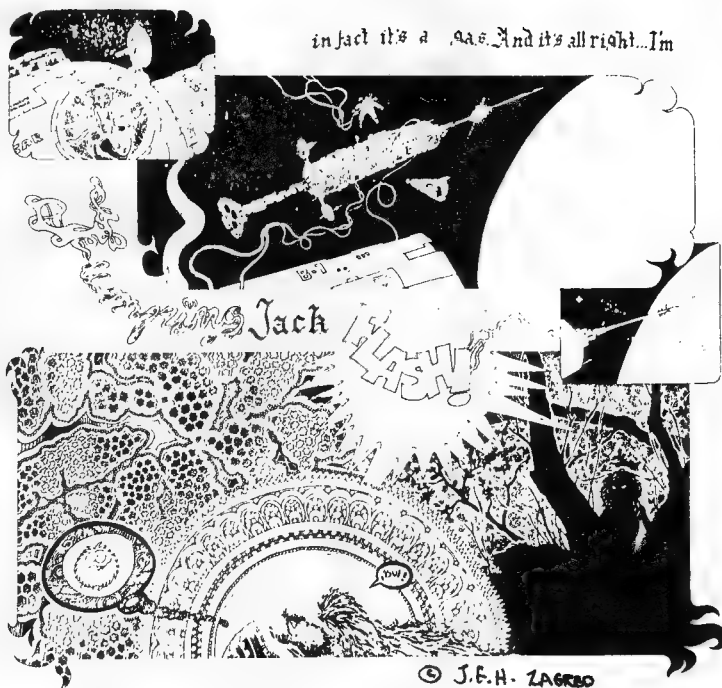




DE PROFERIMUS COMIX, 1974



© JOAN RAMON



© J.F.H. Zagreb

A SHOWCASE OF SPANISH COMIC ART. Unlike American rock publications where comic art is treated like a pariah, ROCK COMIX has featured some beautifully illustrated versions of songs by Mick Jagger, Grateful Dead, and others.



Congratulations go to Bill Griffith this month for his YOW COMICS. Got to be one of the best books of the year. A mad satirical trip across the U. S. with Zippy the Pinhead for a leader. My favorite story was "Time Out of Mind," Zippy wanders into the Museum and drifts about through time, dropping in on places and events at the least appropriate times. Exquisite artwork, definitely worth your lose study and emulation. 32pp, color cover, 8x11", \$1.25 from your local comix connection.\* Tuesday, March 28, the Rip Off Press threw a bash to celebrate the coming out of the third issue of RIP OFF COMIX. Not having wheels, I miss such shindigs, but assume everyone stayed high and got by. The new comic has Dealer McDope in Hawaii, and new episodes of Ted Richards' Forty Year Old Hippie, Griffith's Observatory, Fat Freddy's Cat, "Stupid Stories" by Fred Schrier, a tale by R. Diggs, and Larry Rippee's Luncheon Counters of the Worst Kind, not to mention Sheridan's The Nerds. And since the Nerds are Dave's copyrighted characters, how come Robert Crumb has a story in the current issue of Co-Evolution Quarterly about "The Nerds"?\* Speedy Bob Vojtko has a third issue of Low-Budget Funnies out already! Two-bits and a 13-cent stamp from him at 1120 Lorain Ave, Lorain, Ohio 44052.\* Ottawa '78 International Animated Film Festival is August 30-September 3 at the National Art Center in Ottawa. Deadline for entries & prints is July 15, 1978.\* S. Clay Wilson's Checkered Demon, 86ed from the Berkeley BARB, is now appearing in the L. A. STAR. Other artists in STAR include Jody Roberts, Dormouse, Dax, & B. Werner, who sent in the item.

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ART SHOW you get for \$1 pp from B. Singer, Box 552, Springfield, VA 22150. Nice tabloid paper. Latest issue has a cover by Jeff Jones and carries a column "Underground Overview" by Bruce Sweeney. Bruce is a collector and buys rare ugs. You can write to him at 82 Waltham St., Boston, MA 02118\* Speaking of the L. A. STAR, it's one of the target papers around Berkeley. Some folks keep trashing the coin boxes and writing on them "This is degrading garbage." Last week, someone even painted over them in purple! \* Four pages of Dr. Atomic in full color! Right on. In the latest and third issue of FLASH!\* Leigh Brackett who was to do the sequel to STAR WARS passed away March 18th. Ms. Brackett, who did the original screenplay for the Bogart Big Sleep, was 60.\* Someone mentioned the Jomos done by Wilson, Crumb, et. al, as being precursors of the current little comix movement; well, they were in format (8 1/2 x 11" sheet folded in quarters), but they were mostly a private trip among the artists, while the new comix like Erling's YIKES or VOJTKO'S LOW-BUDGET are printed and sold to the public.\* Phil Yeh's new one is AJANEH, THE WIZARD WAS A WOMAN (See ad this issue).\* GRAPHIXUS 2 is out. Lots of fine art. An interview with Mike Friedrich of Star\*Reach who tells me the Moorcock/Chaykin deal is off. An article by myself on comix, plus reprints of a couple of CW letters.\* ANDROMEDA 1 you get for \$1.55 pp from Firefly Books Ltd., 2 Essex Avenue, Unit 5, Thornhill, Ontario, Canada L3T 3Y7. This is a beautiful comic, well worth your time. Sci-fi orientation, but a cut above most books in the genre.\* Seen 1984? Warren's first underground. A lot of truly shocking stuff in there, particularly in that first story which shows a no-holds-barred war between men and women who use language that would make Edward Albee blush (remember Who's Afraid of Virginia Woolf?) Corben did the cover.\* Minnie Mouse has a vision and in her vision is a tap-dancing Buddha (played by a couple, a yin-yang trip), two water fairies, and old William Shakespeare. They help her pass the time while she pines for her missing Mickey who is lost somewhere in the entrails of Daisy Duck. Any questions? Minnie Mouse and the Tap-Dancing Buddha is probably one of Michael McClure's acid-flashbacks, but it's a great evening of entertainment by the Magic Theater (Fort Mason Art Center, Building 314, San Francisco). Advertise in Comix World. Run your business card for \$3. 5x7" camera-ready copy for \$10. Your flyer sent to over 400 ug readers and collectors for \$25.\* There is a comic fair at California Hall in S. F., Apr 16. I've no further info on it.\*



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I have NOT made out complete lists (too lazy)

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From DWGTS 3. © Clifford Neal.



# AJANÉH

The Wizard Was A Woman

## 'bout the artist

Phil Yeh was born in Chicago, Oct. 7, 1954. He has broken just about every rule in the business in order to prove that "quality" can be a commercial success. As publisher of both **COBBLESTONE**, the international magazine of the arts, and **UNCLE JAM**, the humour news twice monthly in Southern California, Yeh has continued his philosophy... yes Virginia, there is a Cazeco.

Currently he has just completed a great deal of artwork for the group **JUST BECAUSE** for their first album, **THE GREEK SUITE**, on 20th Century Fox Records. And his satirical designs for **CLOSE ENCOUNTERS** and **STAR WARS** are being sold worldwide as full colour iron-on transfers. He's right in the middle of his next full-length graphic novel (six different books in one) that will be out by Summer '78.

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## AJANÉH

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BY Phil Yeh

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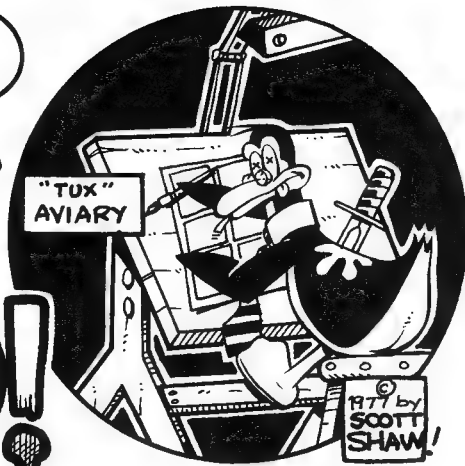
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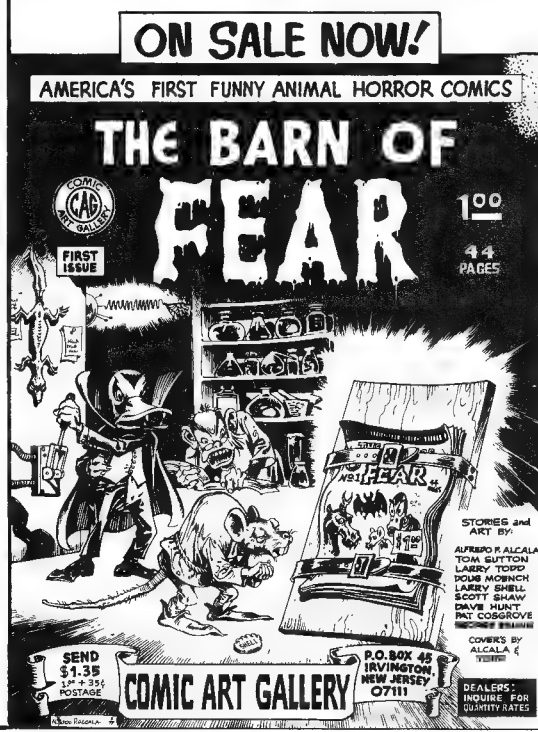
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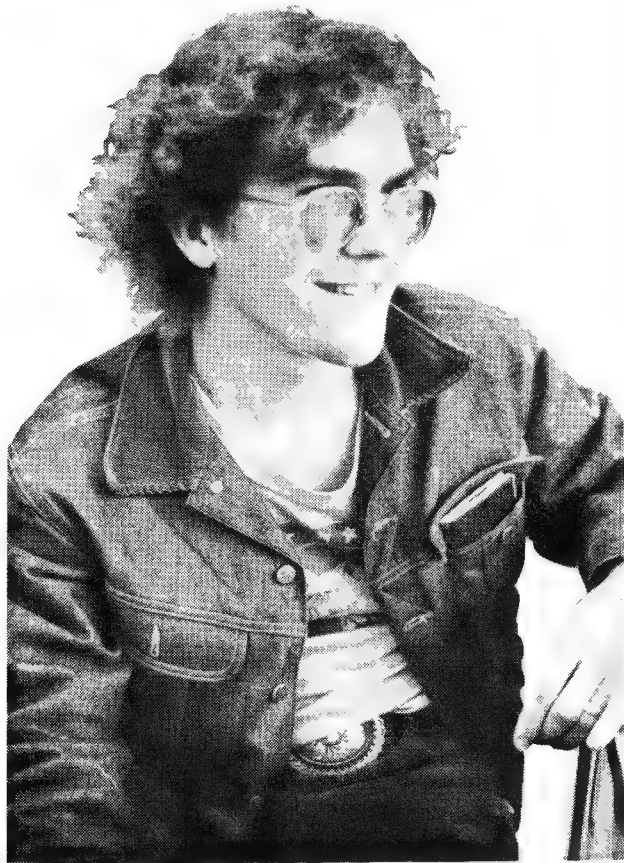
# COMIX<sup>®</sup> WORLD!



**COMIX WORLD 94.** Copyright Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Subs: \$5 a year in U.S. Logo: Scott Shaw  
**Shades of Animal Farm! The Barn of Fear** is here, and it's a funny book that will shake your brains and rattle your bones, a gore and violence book in the E-C tradition. It opens with "Let's Play Chicken," a tale of roosterial revenge that upstages both Deitch and Shelton, both of whom have particular trips going with chickens. Scott Shaw shows us a turkey with tits while George Erling has some graphic advice for crow-pec- ked husbands. Women do not fare well in this comic, but then it's designed so that only the animals really come out on top in the end. The art ranges from the slick and finished styles of Alcala and Dave Hunt to the more cartoony styles of J. Michael Leonard & Larry Todd. This'n's good 'n' gruesome.

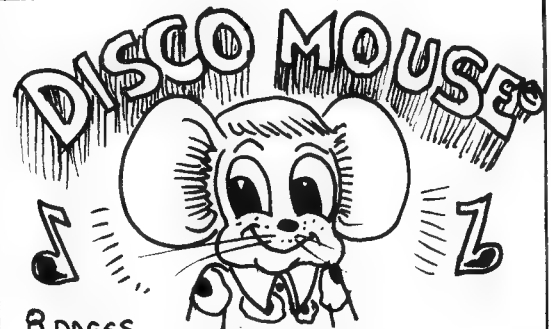
**HAPPENINGS!** Berkeley is a hundred years old this April and we had a big bash on the second to celebrate. Seems the sixties were the hottest period in Berkeley history and the concert featured folks like Terry and Toni from Joy of Cooking, Commander Cody and The Lost Planet Airmen, and Country Joe McDonald, all of them doing seven hours in Provo Park (which was called Constitution Park before the sixties changed everything). A young shirt- less guy who couldn't have been more than 3 when the Yippies happened in 1968 tried to sell me the latest YIPSTER TIMES. A lot of joints went the rounds, but there were people who refused, fearing government poi- soning. The skateboarders put on a great show in front of the Little Theater. They weren't on the scene when the early love-ins were going on. Neither were the frisbee throwers. Some felt hats, well-worn and scarred denim jackets covered with patches and buttons. A few signs like MAKE LOVE NOT WAR and DRAFT BEER NOT PEOPLE! Very few Blacks on the scene as compared with ten years ago. Not much mixing going on these days.\* The night before, April 1, premiered the First Tattoo Ball at Bimbo's in North Beach, that affair sparked by tattoo artist Lyle Tuttle whose place on Seventh Street is now a museum of the art form. Lots of folks showing their art. Satana Starslick, 22 year old woman from Miami, on the scene with beautiful tattooed breasts, one of them ringed. -Clay Geerdes 4-5-78





**RUNNING ON DOWN:** A letter from recent father Doug Hansen. (Picture at left) His new work will appear in Krupp's DOPE COMIX, FORBIDDEN KNOWLEDGE 2, & BESTIALITY 3. Says ANIMAL BITE COMIX, 3 years in the works will be published by Artie Romero's Everyman Studio. "Animal 8-pager was originally a 32-page book called BIFURCATED UNGULATES which I tried to get published but no dice. I hated to show up at the 2nd Berkeley Con with no books, so I took 8 of the best pages, all dealing with animals, and called it the Animal 8-pager. I took the 8-pager name from those of Gary Arlington, but the format is big, 8 1/2 x 11". I ran a thousand in blue." Doug still has some of those books. \$1.35 pp ought to get you one for your collection. P. O. Box 2027, Fresno, CA 93718.

In Paris, Guy Colwell has arranged for a French edition of his Inner City Romance Comics and says his newest eight-page story, Interkids, will preview in the June issue of Charlie Mensuel. Reprints of U. S ugs have ceased in Finland "because of anti-pornography pressure from high places." So what's pornographic about Colwell's comics? If any ugs have socially redeeming value, his have. \* Fantasy Q is starting Elfquest, a beautifully drawn fantasy work by Wendy Pini (collab on writing with Richard Pini). \$1.35 from P. O. Box 10029, Lansing, MI 48901. \* RIP OFF 3 is out & I've previewed the "Dealer McDope in Hawaii" story by David Sheridan below. Still 75¢ from your head shop. \* Info on the All-American Comic Con in Portland, Ore (July 14-16, 1978) from Old Weird Harold's, 6804 N. E. Broadway, Portland, Ore 97213. \* Did you notice that the Blue Meanies had style and character while the citizens of Pepperland, the Normies, didn't? \* If you're into the rare and unique, you can get the Calif. Drought Catalog (A Dad's Digest) from R. Mutt, P. O. Box 377, Northridge, CA 91324 for \$7.70. People from all over the work participated in this mail art trip. Some bizarre art. Five of my weirdest postcards are included. \* This year the San Diego Con is the last week in July. Everybody is a guest. \* Berkeley was a hundred years old this month and dancing in the parade Saturday, the 8th, were the Dancing Dills, whose pickle costumes were originally drawn for Gloria Belsky by Dan O'Neill. \* If you're a costume freak, you can win some money in the contest we're having at Ashkenaz, 1317 San Pablo, Berkeley, June 16, 1978, 8 pm. First prize \$25. Rock and roll after with Berkeley's fine Polar Bear band. \* Advertise in CW! 1/4 page for \$10. Run your card for \$3. Let 'em know who you are.



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BELOW, LYN CHEVLI  
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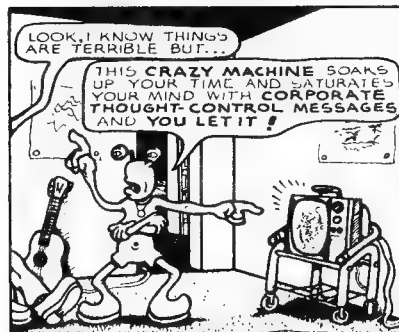
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Dope Comics (see panels)

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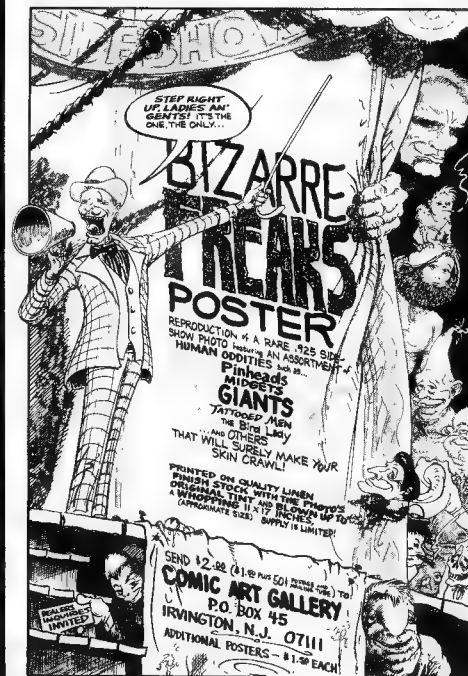


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IT TURNED OUT THE WOMAN IN THE LEOPARD SKIN BIKINI WAS A PHOTOGRAPHER WHO LATER ACHIEVED FAME BY COMMITTING SUICIDE.



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# IDEAS, MEDIA, CONSCIOUSNESS CONTRACTION

Wasn't Saturday Night Fever a musical version of Rebel Without a Cause? Wasn't Rocky too similar to Somebody Up There Likes Me? How about Outlaw Blues? Wasn't it really Jailhouse Rock with a little Sugarland Express sandwiched in? In the entertainment business, one hears about people ripping off other people's ideas, but is that really true or possible? Everyone who writes or draws or films or produces raps about ideas constantly, but the person who can isolate an idea and bring it off is the one who gets credit for it, however many others may have talked about it along the way. An idea in the verbal stage is really in the public domain. No way to protect it. If you have an idea you think is unique, you'd better keep it to yourself and figure out how to use it. In any medium, the writer or artist finds, only certain ideas are viable and salable. These are rarely of interest to anyone with a creative intelligence. They are generalized stereotypical characters and situations and plots which any eight-year-old has already seen repeated a thousand times via television. The interesting ideas are taboo, and those who choose to follow them through are not likely to get into film or television. For a brief period in the 1960's, Underground newspapers and comix became a repository for weird and unusual social and sexual and political ideas, analogous, perhaps, to the comic strips circa 1897-1930 or to pornography and anonymous pamphleteering (always clandestine in any country). They were unusual mainly because the fifties were such a repressive and narrow period, one which lived up to George Orwell's predictions in 1984 (written in 1948 right after WW2). In the fifties, any kind of thinking was equated with Communism by the Anti-Thought Brigade, so it's not surprising to note that images of consciousness-expanding and enlightenment dominated the sixties. The art that was attacked and killed off by the committees and the codes resurged as the sixties matured. It was a major period of political activity in the streets and political commentary and satire in the media, both over and underground, the former forced to cover what would have been ignored in the fifties. There was more muckraking

done in the sixties than in the 1920s of Lincoln Stephens and Ida Tarbell. The invisible government was exposed from the pages of the Los Angeles Free Press to Ramparts. Suddenly, there was a place for young writers to publish their ideas. Previously, they were continually rejected by established media because their way of thinking did not coincide with editorial opinion. Underground comix challenged the comics monopoly on the East Coast, and, like the newspapers from which they emerged, they outraged the hypocritical straight world by printing the unprintable, all the news the established press could not print without alienating their corporate advertisers. A generation passed quickly and with the coming of the seventies, the lid was back on with majority America being controlled by t-v brainwash, complacent, nostalgic, repetitive, and banal. The seventies were violent with a capital V. Occultism, gore, science-fiction, and punk rock assaulted the public consciousness. John Rechy wrote in The Sexual Outlaw: "... we have reached a time when it is fashionable to accept anything, no matter how destructive, as long as it qualifies, in the clinging phrase of the prehistoric sixties, as 'far out'." A glance at the opening section of any sex magazine like Hustler or Oui told the story well. Bizarre sex, anal humor, & ultra-violence were compulsory. There were no specific values or ethics or politics, no particular point of view one could isolate contained any logical premise. It was a period in which one saw convicted criminals and mass murderers receive fortunes for their crimes! The Watergate criminals wrote their memoirs in plush prisons and came out wealthier than when they went in. Son of Sam sold his memoirs and film rights for a fortune. The media was teaching young people that clever crime, assassination, mass murder, and unique atrocity were acceptable avenues to fame. The violent crime became immediate script and was re-done on t-v only to re-occur in reality and be re-scripted again--well, that's a groovy and flamboyant way to deal with the population explosion, but it certainly creates a paranoid culture in which people have to try to survive. Think for a moment of a writer or cartoonist trying to make a living during such a time.

What is he going to write or draw? What if he wants to do something that will make people feel good? Something that will leave them with hope? Something creative rather than destructive? Who's going to publish something like that? Who is even going to consider it? The violent humor magazines like Slam will be getting into in 1978 isn't new. It's just the sick or Black

FROM ENGLAND:  
STREET COMIX 5  
HEROINE  
PAPER DOLL  
HEROINE  
REINVENTION  
(MOSTLY TALL)  
EITHER/OR #2  
GRAPHICS 3

humor of the fifties amplified and extended. It's gross-out. Hustler nailing the Easter Bunny to the cross on a cover. Was that funny? Joel Beck having Santa Claus shoot up on heroin in Dope Comics? Is that funny? Well, I don't know the answers, but I think the questions ought to be raised. I see the range of ideas in many comics as a very narrow one and it's likely because the publishers are discriminating in favor of stories dealing with sex, dope, and violence. As a short story writer, I'm sick of having to write about this shit and even sicker of getting rejection slips on what I consider my best stories simply because I don't want to write in a fuck scene or add a lot of unnecessary gory details to an action sequence. It isn't going to do any of us any good to expand the range of our idea spectrum unless we manage to create the market for those new stories. It's a helluva lot easier to re-do On The Waterfront as F. I. S. T. than it is to come up with something fresh and get it through the bureaucracy, but I think the creative battle is worth fighting.

clay 5-78

## Judge puts the screws on oven lovin' ad's publishers

ATLANTA (AP)—The Pillsbury Company has won a temporary injunction barring the publishers of Screw magazine from using what Pillsbury claims are depictions of its "Doughboy" and "Doughgirl" engaged in sexual acts.

U.S. District Court Judge William C. O'Kelley signed an order yesterday prohibiting further reproduction, republication or distribution of a mock advertisement which appeared in the magazine Feb. 20.

Attorney Reber Boulton, who said he had been retained by the publishing company, said he understood Georgia was selected for the suit because of its tough anti-obscenity laws.

Pillsbury's lawyers said in

the complaint that the magazine advertisement by Milky Way Productions Inc. of New York gave the impression that the ad was placed or sponsored by Pillsbury.

The complaint said Pillsbury has spent at least \$70 million to develop a wholesome and decent image for its doughboy, named "Poppin' Fresh," and his doughgirl companion, "Poppie Fresh."

Pillsbury said Screw magazine is "uncompromisingly obscene in its totality, and is thus the antithesis of wholesomeness and decency."

The company also said the advertisement incorporated a jingle used by Pillsbury.

WHAT EVER HAPPENED TO THE RIGHT  
TO PARODY PUBLIC IMAGES?  
OR  
IF AD IMAGES AIN'T IN THE PUBLIC  
DOMAIN, WHAT IS?

OR WE CAN REINVENT OURSELVES AS FOLKS WITH CUTE ADS, BUT YOU'VE GOT TO MAKE FUN OF US FOR DOING IT.



COMIX WORLD 96. May 15, 1978. Copyright Clay Geerdes, Box 7081, Berkeley, Ca 94707. Subs: \$5 for 24. Back issues 50-90 for \$5. Logo by Bob Vojtko. Send an SASE for my photo and moving sale lists.\* If you're around the Bay Area, get in on my next costume contest. Comix World and Ashkenaz are putting on the Belly Laff Show, June 16, 1978, at Ashkenaz, 1317 San Pablo, Berkeley (near Gilman). We've got tappers, comedians, and great rockin' music by the Polar Bear. Info, call 525-5054. If you need rehearsal space, Ashkenaz has 2 dance studios and a sound room. Rental rates from the above number. \* Sue Varty and friends have come out with Heroine, England's answer to Wimmen's Comix, and along with it comes Paper Doll Heroine, a mini-comic, very dada (or perhaps mama?). The material reacts more to Marvel Comics than to anything in the ugs, but Trina's four pages, Tree, links it to the American scene. I'll vouch for Ar-Zak, the company, but remember, if you order something surface mail from England, it takes about ten weeks to get here. You'll want to order Street 5 in the same batch if you're collecting the new British ugs. Readers in England will want to stop by and see the Hunt Emerson show at the Holt St. Gallery, May 23-June 13, 1-8 p.m.\* While the guys at National Lampoon keep on publishing reprints of French material from Metal Hurlant, one wonders why they don't publish a collection of Shary Pienniken's Trots and Bonnie? Some of you people who think Shary ought to have her own book should write to the Lampoon and let them know.\* You t-v junkies will have a good time with the TV GUIDE QUIZ BOOK just out from Bantam. Woody Allen's first t-v special? That would be September 21, 1969. How can you live without knowing things like that? \* If you managed to miss Richard Corben's Neverwhere, which started life as an animated movie, you can read it now in Ballantine paperback form. Latest issue of Gasm reprints Corben's tale from Fever Dreams.\* In San Francisco, the scene is now at Doug Wendt's Larkin Theater. Doug used to manage the midnight movies at Presidio and one of his latest coups was a Punk Film-in-festation which featured stuff like The Blank Generation, Suicide Commandos, Burn it Down, and lots of footage on Patty Smith and the Ramones et al. 816 Larkin. 7 nights for \$10. Check it out.\* Borin Van Loon sent me a copy of his URBAN PARANOIA. Nice little comic about 2 x 8". \$2 from Suburban Books, 204 Peckham Rye, London SE22, Eng. I think you collectors will want one of these.\* C. G.

## Donald Duck can't be downed

HELSINKI (UPI) — Donald Duck is alive and well in Finland and, all previous reports to the contrary, the Finns love him.

Donald became a national issue last month when the Helsinki Youth Board voted to stop its 18 subscriptions to the Donald Duck weekly comic magazine.

The board said it thought

Helsinki's youth should be reading other material and, besides, Donald was walking around naked and appeared to be living in sin with Daisy.

That decision produced an outpouring of letters to the nation's press — parents pointing out that it wasn't just children who liked to read about Donald.

Vince Jackson is an independent Black dude who does his own and publishes his own, so far two issues of a funny book he calls Whole wheat. Resisting pressure from his own community, he continues to draw life as he sees it in progress on the streets around him. No propaganda here, just good stories. Highly recommended. \$2 pp from him at 59 Quitman St., Newark, N. J. 07103. Inquire about #1. \* What really goes on in the U. S. Congress? Lots, and ex-doorkeeper William "Fishbait" Miller tells it all to Frances Spatz Leighton in a book every cartoonist will have to have as a sourcebook. Call this the funny side of Jack Anderson's Case Against Congress, an appropriate book to read before you check out the jive-talk in Richard Nixon's Memoirs. It's called Fishbait after its deep South author. \* CIA fans will want to read Craig Thomas's FIREFOX, then go on to Aaron Latham's Orchids For Mother.



Like Haldeman's The Company, these novels sheak in lots of stuff the CIA managed to censor out of Marchetti's nonfiction work.\* RIP OFF PRESS will boycott this year's BAY CON. V-P Don Baumgart send this letter to BAY CON 4: "Because of the prevailing unfriendly attitude toward underground comix and artists displayed by the organizers of BAY CON 3 at the Jack Tar Hotel last year, Rip Off Press, Inc. will not be participating in Bay Con 4." Rip Off and most other ug people plan to be in SD.



**COMIX**

**Heröine**

NEW STUFF FROM

**AR-ZAK**

ARTS LAB PRESS

AR-ZAK COMIX

SUBSCRIPTIONS:

1 YEAR (12 ISSUES) \$12.00

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4 YEARS (48 ISSUES) \$48.00

5 YEARS (60 ISSUES) \$60.00

6 YEARS (72 ISSUES) \$72.00

7 YEARS (84 ISSUES) \$84.00

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360 YEARS (4320 ISSUES) \$4320.00

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372 YEARS (4464 ISSUES) \$4464.00

373 YEARS (4476 ISSUES) \$4476.00

374 YEARS (4488 ISSUES) \$4488.00

375 YEARS (4500 ISSUES) \$4500.00

376 YEARS (4512 ISSUES) \$4512.00

377 YEARS (4524 ISSUES) \$4524.00

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381 YEARS (4572 ISSUES) \$4572.00

382 YEARS (4584 ISSUES) \$4584.00

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405 YEARS (4860 ISSUES) \$4860.00

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# COMIX WORLD

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WILD ANIMALS (edited by Scott Shaw)  
THE FORTY-YEAR-OLD HIPPIE (Richards)  
WEIRD TRIPS 2 (cover by Bil Stout)  
RIP OFF COMIX 4 (Shelton et al)  
MONDO SNARFO (Joel Beck & Others)  
SLOW DEATH 9 (Atomic Energy issue)  
ZAP 9 (Robert Williams & ZAP gang)  
CHERRY POPTART (Larry Welz, Todd)  
DR. ATOMIC 5 (Larry Todd)  
THE FIRST KINGDOM 8 (Jack Katz)  
MAGIC CARPET 2 (Jim Pinkoski)  
AREBA KOALA 2 (John Wozniak)  
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# CONSUMER ACTION

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## Kell's Corner



"They wouldn't dare cut tobacco subsidies or keep me from advertising! I'm a \$12 billion industry! I'm much too big!"

## Emmett Grogan 1942-1978

By Steve Ellman

The original Digger is dead at 36. On April Fool's Day, Emmett Grogan, the Kilroy of the '60s, suffered a massive heart attack on a New York subway. It was a premature conclusion to an American odyssey in pursuit of a vision called "free."

Grogan first surfaced in San Francisco in 1967, when hordes of migratory youth descended on Haight-Ashbury for the Summer of Love. He was at the very core of that social organism which became the Diggers. As the streets overflowed with homeless teenage gypsies, the Diggers did their best to solicit and distribute aid. "Free" was the name of the game—free food, free clothes, free lodging, free music.

"Free" went further than this, though, for Emmett was, among other things, a man of the theatre. The Diggers seized the opportunity to dramatize their sociopolitical and philosophical concerns. You could come to the park and down your meal of macrobiotic stew and brown rice, but first you had to pass through the "Free Frame of Reference," a six-foot-high construction of yellow two-by-fours. There was also a two-inch-square version to be worn about the neck: "an invitation," according to Peter Coyote, then a member of the San Francisco Mime Troupe and a friend of Grogan's, "to look at the world from the perspective of free—Would you do your job for free? Would you keep this identity if it didn't gain you money or status?"

The Diggers were a magnet for the media which swarmed around the hippies, and Emmett, who people described as "charismatic" and "inspirational," became a candidate for media enshrinement. Rather than risk the divisive and demoralizing effects of such canonization, Emmett simply followed his philosophy and gave his name away. Anybody could be Emmett Grogan. Does the Luce organization want to know who speaks for the hippies? Step right up, Mr. Reporter, and meet our leader, Emmett Grogan. Want to pin the blame for some new social outrage? Stick it on Emmett Grogan. So many actions were claimed by so many people in



VOICE APRIL 24, 1978

SCOTT BAKER

his name that widespread doubt arose as to his actual existence. With a single gesture, Emmett had achieved simultaneous ubiquity and anonymity.

The summer faded and with it the Diggers. Emmett went on to other scenes. He returned to New York and was instrumental, at various times, in cooling gang conflicts in the East Village. He lived in L.A. for a while and mixed with the movie colony. He wrote *Ringolevio*, an autobiographical novel. He spent time in Woodstock with the Band and, recently, collaborated on songs with Rick Danko. Emmett was too strong a personality not to have made enemies. Some resented their portrayals in *Ringolevio*. Others accused him of selling out to his Hollywood connections. If Emmett drifted for a time, by the mid-'70s the problems of nuclear power and proliferation had become his concerns. He had recently completed a thriller, *Final Score*, dealing with these matters.

As word of his death spread, Emmett's family received condolences from all over the world, many from street people, common people, who knew Emmett only briefly, yet were deeply affected by him. One call was from an English editor. As Grogan's mother tells it, "The editor said Emmett should have lived to be 110, and I said, 'I think he did.'"

Doing for this generation what Ron Cobb did for the last is Gary Kell. The work of this fine cartoonist appears in CONSUMER ACTION. I've included their address for those of you who have retained your social consciousness.\* If you plan to attend San Diego Con better get your room pronto, because they always sell out early. I recommend El Cortez Motel. The rates are \$18-24 for singles. 7th and Ash Streets, San Diego.\* From Finland, Pekka Gronow writes it wasn't Colwell's work that roused the censor, but Grumb's family piece from *Snatch*. Guess the Reprint mag, HUUL! is now o.p.\* MINDROT 10 is \$1.25 from David Mruz, 3112 Holmes Av, South, Minneapolis, MN 55408. All about Walter Lantz. A fine issue.

-G. G. 5-78

## FOR SALE

COLLECTION OF ORIGINAL COMIC BOOK ART: contains items by Crumb, Deitch, Schenkman, Spiegelman, Geiser, etc. Most pieces are published and signed. Approximately 60 different pieces.

COLLECTION OF UG COMIX: includes 415 in and out of print comix, and some newspapers, fanzines, catalogues, and a complete run of *High Times*, all 1st eds.

GOLDEN AGE BOOKS: contains old EC and 40's good girl art stuff. Also a pretty rare Barks disney book, about 50 items.

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## CLAY GEERDES' COMIX WORLD



COMIX WORLD 97. June 1, 1978. Copyright by Clay Geerdes, Box 7081, Berkeley, Ca 94707. All Rights Reserved. Subs: \$5 for 24. Write for my photo list--seven years of historical pix now in print. Logos this issue by Shelton and Sheridan and Bill Sherman.\* Those of you who have been waiting to get at that Freak Brothers art will now have your chance. The big showing begins June 1 at Si Lowinsky's gallery on 228 Grant Street in San Francisco. Looks like Shelton and Sheridan are so prolific that they haven't got room at the Rip Off warehouse to store that artwork anymore. Gilbert says the big 64-page-color Freak Bros book should be out by July. Published by High Times, it will be called RIPPED WITH THE FABULOUS FURRY FREAK BROTHERS. In the Wonder Wart-hog serial running in a lot of papers right now, the Hog of Steel is taking on superheroism, particularly the gimmicky style of Marvel.\* Larry Todd has finished illustrating Harlan Ellison's Chocolate Alphabet. Put that one on your list. Larry's getting more into natural science these days, living out Dr. Atomic more than drawing him. Said Larry, "Drawing comics was a great way to spend my twenties, but..." Walter Bachner has just published Larry's Moby Gleep painting as a poster. Details next issue.\* I went over to see The Nickettes do Curtains at Intersection and had to stand up! Sold out. A funny satire on Agatha Christie's mystery-style with a proscenium made out of crawling cockroaches and a girl who metamorphoses Kafka-style into a cockroach. Great costume. The Nicks have been on the scene since 1971. They played the first 2 Berkeley Comic Cons as many of you remember.\* Sad to hear that Tante Leny comes to an end with #25. Some of the funniest comics I've ever read have been in the Tante Lenys. Evert Geradts says plans are being made for a new magazine. Good luck! \*

NOTHING IS NEW. As a kid one of my favorite images was Uncle Scrooge McDuck wallowing in his money bin. Well, it was clear that Carl Barks was an avid reader of Greek history among other subjects and when I re-read Suetonius' The Twelve Caesars recently, I found this passage about Caligula: "At last he developed a passion for the feel of money and, spilling heaps of gold pieces on an open space, would walk over them barefoot, or else lie down and wallow. His daughter's birth gave him an excuse for further complaints of poverty." Scrooge McDuck is a lot more like Caligula than he is like Dickens' Ebenezer Scrooge; that's for sure.\* Meanwhile, Bob Vojtko is doing LOW-BUDGET #5 as a 32-pager! \$1, \$2 for a signed copy, or \$5 for a copy with a hand-colored cover. 1120 Euclid, Lorain Ohio 44052. Vojtkomix on the move.\* The second POGO fanzine is out. \$4 from Don Phelps, P. O. Box 85, Cohasset, MA 02025. If you love Kelly and Pogo, this will tickle you totally.\* In Germany, Ray Martin has published a beautiful edition of Corben's Rowlf. 8531 Linden, Nurnberg, West Germany.\* Cascade Comix Monthly #3 has a long interview with Dan O'Neill. \$1 from Artie Romero, 432 S. Cascade, Colorado Springs, Colo 80903.\* Crumb and Spiegelman in L'Echo Des Savanes 39. 11 Rue Portefoin 75003 Paris.\* Will Pretty Baby start a run on slim 12-year-old girls? Will Child porn become chic now that there are more laws against it? Will neighborhood whorehouses become faddist and serve frozen yogurt for dessert? In San Francisco, the wheelers closed down Coming Home via protest because the management didn't provide them access to the theater, no ramps. They missed the worst film of the year. I think people are praising the film for its intentions, not its reality, and out of guilt, not honest appraisal. As a film, it's Class C exploitation or less, a rip-off of One Flew Over The Cuckoo's Nest complete with the suicide of a young boy (Billy Bibbit revisited). If you go to see it, hang your credibility in the lobby.\* A note from Larry Rippee re the Off-the-Cuff comix: "Justin Green brought the pages of his Spare Comix by to show Gary Arlington (we were roommates then) so I started drawing Baloney which Gary was going to publish... Justin's was published about the time I finished drawing mine then Scotty (the poet who wrote Slush-pump Adams and Yucamobe) did a 7¢ of poetry Lullabye for a Speedfreak, I did the cover, those were the first three 7¢ books followed by one by a woman named Mary and many others. I drew covers for Scotty's Splat and Toy Dandruff, all 1972. I pasted up most of the 7¢ and did the stapling and cutting. The last thing I recall doing in that period (1973) was a cover for a Dada book called Purple Warp." Larry says he's finally getting into ugs after a long apprenticeship. Likes the work of Hunt Emerson. "He works out of joy or something. Here everyone is worried about money." Larry prefers the political ugs like Corporate Crime and Cover-up Lowdown of the new ones. He's at Rip Off Press a lot so those of you who want to write to him send mail to P. O. Box 14158, S. F. CA 94114.\* Folks going to make that San Diego Con with us, I recommend the El Cortez motel, 7th and Ash, just across the street from the main hotel. \$18-22 sez triple-A. Lots of ug people are going.\* Bay Con IV is July 21-23 at California Hall in San Francisco (Turk at Polk Sts). Info from Sal Dichiera, P. O. Box 3931, San Fran, CA 94122.\* Some people thought my review of Frescazizi was negative. Not so. I loved that stuff! For me, complexity and obscurity are positive qualities in art. I get tired of things that are too simple.\* Advertise and help out, folks. An ad the size of the Dark Destiny (2x4" camera ready) runs for three issues for only \$10. Issue #100 coming out at the San Diego Con! Tell your friends to subscribe. C. G.



### 'Private Parts' returned

PROVIDENCE, R.I. — Police must return exhibits seized last week from the erotic art show "Private Parts." U.S. District Judge also issued, pending trial, a temporary restraining order yesterday preventing police from arresting the artists involved in the show, many of whom are students and professors at the Rhode Island School of Design. Police had raided the non-profit art gallery Electron Movers near the design school and seized more than 40 photographs, drawings and a piece of jewelry. The suit claims the search warrant gave police discretion to choose what they considered obscene. Under a new anti-pornography law that defines obscenity as works totally without artist or social value.

A NEW COMIC BOOK IS OUT WITH:

OUTRAGE  
COMBAT  
EERIE ENCOUNTERS  
BLACK MAGIC  
WEIRDNESS  
A LITTLE SLAPSTICK

## DARK DESTINY

AVAILABLE AT—KING'S,  
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BERKELEY—AT 'GRAPHIC  
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PRICED AT \$1.25



Staff Photo by Jim Dougherty

Artist Jim Franklin stands in front of the mural he painted on the wall of a t-shirt company on Barton Springs Road

# Artist rides to success on armadillo

By ALLAN TURNER  
American-Statesman Staff

When it comes to wildlife, Texas can't be topped. Just look at the postcards: There's that weird hybrid, the jackalope, half jackrabbit, half antelope, and those fish that take three men to carry.

And then, of course, there's the armadillo. Ah, the armadillo. The postcards describe him as a "strange breed of wild Mexican hog."

But Jim Franklin, Austin's famed father of the armadillo art movement, knows better.

"The armadillo is the realistic symbol of Texas," said Franklin, the bearded and baldish 34-year-old artist whose armadillo paintings adorn everything from T-shirts to beer advertisements. "Here we had something truly unusual in our own backyard and it was being ignored."

While Franklin views the awkward armadillo as almost a "mystical" creature, he readily admits that his early 'dillo paintings — inspired by a zoology textbook illustration — were motivated by expediency as much as anything else.

**THE FIRST FRANKLIN** armadillo appeared in September, 1968. At the time, Franklin was living at the Vulcan Gas Company, the city's first rock night club, and cranking out posters for Austin's emerging psychedelic music scene. And, he said, "armadillos were one of the things that filled in the blank."

"Art has saved my skin several times," recalled Franklin, "ratty existence," he said.

And finally, with only 4 cents in his pocket, Franklin realized he had grown weary of the Big Apple. He had grown tired, he said, of eating leathery slabs of meat with the wines down at the welfare mission and the daily confrontations with a sour mission supervisor who wore his broken glasses taped to his face.

**BUT MOST OF ALL**, he was tired of the indifference to his art.

He moved to Galveston — his hometown — which he at least found picturesque.

Once there, he occupied a great old building, formerly used for sorting cotton. "It had a great skylight," he said. "It made a wonderful studio."

But fate struck again: His landlord decided the structure was worth more as a Turkish bath than as a \$28-a-month home for a starving artist. Disillusioned with the limited artistic possibilities in Galveston, Franklin reluctantly concluded he would have to return to New York if he were to make a living.

Before leaving for the big city, though, Franklin met three Austinites, who told him alluring tales of abundant peyote and ample opportunities for rides to New York in Austin. "I found the peyote," Franklin said. "And I never bothered with the rides."

Franklin "slept on couches and freeloarded off people" while producing surrealistic paintings that were pleasant but not too profitable. "I still can't remember how I made it," he said.

lin. "It gives me something to do. Without my art, I guess I'd be a pretty worthless person."

The first time it got him out of a jam was when he lost his notebook in elementary school. "It was due in class," he said, "but right before we had notebook period, we had art period. I drew this Indian horse with a handprint on its rump. I remember it fell together pretty well. The teacher liked it so much that she let me work on it while others handed in their notebooks."

By the time he was 10 or 11, Franklin was noted in his neighborhood as a sidewalk artist. "I had already proclaimed my intention of becoming an artist," he said, "although I didn't really realize what that meant."

What it meant in LaMarque, the small coastal petrochemical town in which he was reared, was to be different.

"My parents — my father ran a variety store — took a pretty low key approach to the whole thing," he recalled. "The only thing they pushed me on was to go into something I could make some money in. They wanted me to be an engineer — I had a cousin or something who was an engineer and he was doing well."

In junior high school, Franklin spent much of his spare time ripping art-section pages out of the school's *Time* magazines. "I had quite a file," he said. "Of course I only tore out my favorites."

**BUT AROUND** industrial, polluted LaMarque, where "I

When Vulcan Gas Co. opened in 1968, Franklin moved in, becoming something of a staff artist.

In September, 1968, he painted his first armadillo — an armadillo smoking a marijuana cigarette — for a free park concert handbill. The straight media ignored the nascent armadillo movement, but Franklin's work was an overnight (though still poorly paid) success.

"**SOME PEOPLE** point out that there were other artists drawing armadillos in Austin," he said. "That may be true, but I was unaware of it. I just sort of hung around at the Chuck Wagon — I didn't read the *Ranger*. That's part of the mystical thing — that the armadillo was developed almost simultaneously by different artists."

"I was and am continually surprised that it caught on. I wanted it to represent the real animal and not become another Mickey Mouse. Mickey Mouse has nothing to do with mice. I wanted the armadillo to be an armadillo and not some grinning little human."

In Austin, of course, Franklin's name became closely associated with the armadillo movement (he was a staff artist of and is a stockholder in Armadillo World Headquarters). Yet, he insists, he was determined that the "movement" would rise or fall on its own merits.

"I wanted to see what it would do without me pushing it," he said. "I didn't really try to cash in on it."

While the market for armadillo art in Austin

even got to like the smells," Franklin said, sports was in and art was out.

The high school offered no art programs. "I knew I would get no support from my peers," Franklin said. "A few teachers took to me, but the community's emphasis was on other things."

It was in high school that Franklin developed a lasting interest in speech, drama and black music.

And the fact that his interests were often ignored while sports was emphasized galled him. (Franklin bitterly recalled an incident in which a high school coach worked himself into tears at a post-defeat pep rally, blaming the loss in state competition on a lack of school spirit. "I had won first place in poetry reading," said Franklin, "and all they did was mention my name on the intercom.")

Franklin foiled his parents' plans for a profitable future as a professional by "deliberately taking high school courses that wouldn't get me into college," he said.

**AFTER GRADUATION** in 1962, he moved to San Francisco to study art. And after a year there, he made an ill-fated move to New York City.

"I was working in a jewelry store in New York, sorting costume jewelry when Kennedy was killed," he said. "It was pretty scary. People were damning Texans. They blamed all Texans for what had happened."

Those were bleak days. "It was your terrible, classic

See Artist, C5

may be largely a thing of the past, Franklin sees new markets for his art. "The question," he said, "is whether New Yorkers can identify with an armadillo."

**MEANWHILE**, FRANKLIN is ruminating on the nature of popular art and dividing his time between Austin, his studio-home in Fentress and several acres he owns in southeastern Utah.

"For an artist," he said, "Austin is the dol-drum. It's located in a beautiful setting, but most of the land is privately owned. You can't walk around in it. Half my land in Utah is flat, the other half is verticle. I have a love affair with canyons, a lust for sandstone."

Furthermore, he said, he's growing weary of designing T-shirts, the sale of which provides the largest part of his income. "I'd like a patron," he said. "I'd like to be rich, but only because money equals supplies. I'd like to be able to do what I want to do."

He said he would like to paint another swimming pool. "I painted one for Leon Russell," he said, "and I never even got to swim in it." Or maybe, he would like to paint a mural as a backdrop to a band while the musicians are performing.

"Posters, T-shirts — all of that is prostitution, really. It may be the grooviest form of prostitution in the state, but it's still prostitution."

Franklin took another sip of his beer, then sighed. "Well, I guess it's still better than drawing girdles for the newspaper."

Austin American-Statesman  
life/style  
Saturday, April 8, 1978 C1



...OUR TOP NEWS  
TONIGHT... RIP-OFF  
COMIX #43 ARRIVES..  
THE HULK GETS A  
"BRUSH-HEAD" HAIRCUT  
...AND R. CRUMB  
FINALLY RELEASED  
FROM PRISON..

JEEZ..  
I KIN R'MEMBER BACK  
IN DA '70'S WHEN  
ALL'S WE HAD  
WUZ A LIL' 1 PAGE  
RAG CALLED...

CLAY  
GEERDES'  
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WORLD

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COMIX WORLD. Copyright Clay Geerdes, Box 7081, Berkeley, CA 94707. June 15, 1978. Logo by George Erling. Subs: \$5.50 for 24. Issues 1-49 are \$13 pp; 50-90 are \$5 pp.\* A hot June afternoon in San Francisco. Simon Lowinsky's Art Gallery is on the sixth floor of a building on Grant Street in a posh neighborhood where the wealthy shop and shoot the breeze. Until July 15, three of the white walls of the gallery are covered with artwork by Gilbert Shelton and David Sheridan, most of it already sold at prices that run from \$150 to \$450 a page. The Grass Roots title page, e.g., sold for \$450. Drinking wine and beer at the artists' reception on June 6 were the likes of Shelton, Sheridan, Spain, Lee Marrs, Lora Fountain, Becky Wilson, R. Diggs, Larry Rippee, Fred Todd, Don Baumgart, Kelly Mouse, Perry, and Ted Richards, Larry Gonick, and a lot of lovely ladies whose names I was too loaded to get. Fred Todd told me that Rip Off Press, not High Times, would publish the new 64-page color Freak Brothers book and it is at the printer right now. Joel Beck said he may be doing a strip for the Rip Off Syndicate. Spain affirmed that ZAP 9 is nearly together. After a good party, the guys from Rip Off Press took off. Tomorrow they go by bus down to Texas, which is home to most of them. I went along with Joel and another friend to Sam Wo's for some Chinese food and wound up eating some vanilla ice cream at the bar in Brennan's in Berkeley.\* So you won't think Robert Crumb's tax problems are new, I reprinted this clip on Fontaine Fox from 1938. If you're just starting out in this art game, keep records and pay your taxes from the start. If you're freelancing, just about everything you buy or use is a legitimate deduction, so keep receipts and itemize. If you have a loss, file it. The next year you may need that loss to balance out. If you are not good at this kind of thing, go to H. R. Block or a good tax accountant.\* In Paris, Guy Colwell's eight-pager Interkids is at the publisher's. Colwell was taken ill suddenly and will return to the U. S. in August.\* A friend sent me a copy of George Cain's new book on Celtic Art: The Methods of Construction (Dover, \$4), certainly a reference work many of you will want to have in your art libraries.\* Jim Siergey writes that he'll have a story in Animal Bite.\* Dr. Foster's latest is Fever Pitch, a black and white comic about ladies in conflict. \$1.35 from him at 1020 E. 45th St., #257, Austin, TX 78751.

#98

## TAXATION

Foxy Reynard

Creator of such familiar personalities as The Toonerville Skipper, The Terrible Tempered Mr. Bang, Aunt Eppie Hogg, The Powerful Katrinka, and Mickey



TIME APRIL 11, 1938. Associated Press  
CARTOONIST FONTAINE FOX

The Board of Tax Appeals ran him to earth.

(Himself) McGuire is a mild-mannered little newspaper cartoonist named Fontaine Fox. Last week the U. S. Board of Tax Appeals handed down a decision on a less familiar but equally profitable creation of Cartoonist Fox known as Reynard Corp.

In 1924 Mr. Fox formed Reynard Corp., with himself as president, his brother Barton and his lawyer, C. E. Kelley, as fellow directors, and \$60,000 of his own cash and bonds as capital. President Fox thereupon contracted to sell Reynard Corp. his services as a cartoonist for \$30,000 a year. Reynard Corp. in turn contracted with the Bell Syndicate to sell the Fox drawings for \$1,500 a week, later raised to \$2,000. With its profits Reynard Corp. built President Fox a house and studio at Roslyn, L. I., paid his life-insurance premiums. When suspicious Internal Revenue agents learned that Reynard Corp.'s only dividend was \$30,000 given to President Fox to invest in Florida real estate, they began an investigation which landed Mr. Fox in the Board of Tax Appeals office in New York. Finding that Reynard Corp. had been formed to accumulate earnings instead of distributing them, and was thus liable under a 1918 statute to an additional tax of 50% of its net income, the Board ruled that for 1937, the year in question, Reynard Corp. should have paid \$26,064.02 instead of \$4,688.94, ordered Reynard Corp. to produce the difference forthwith. Commented Judge Sam B. Hill of the Board of Tax Appeals: "Mr. Fox looks a little foxy himself."

## Animated Don Quixote Planned In 52 Sets At A Cost Of \$5-Million

Cannes, May 2.

An ambitious 52-seg half-hour animated series based on the adventures of Don Quixote is being prepped by a new Madrid-based tandem, animator Cruz Delgado and merchandising exec Jose Romagosa, who started work on the project last December. Both were flogging a pilot at MIP and reportedly generated considerable interest.

If required financing is forthcoming, estimated by Delgado to be around \$5,000,000, the series would be completed in about two years' time. The Spaniards expect to have 18 of the segs ready for next year's MIP.

Enlisted so far are some of Spain's top thespians for the narration. These include Fernando Fernan Gomez as the Don, and Antonio Ferrandis as Sancho; music is by Antonio Areta, sung by Lorenzo Valverde with the Spanish RTVE Orchestra; academicien Guillermo Diaz-Plaja acts as technical consultant and Gustavo Alcalde as script adapter.

Delgado added that chances are Spanish Television will come in on the project with financing. Animator formerly worked with Antonio De Font in a banner called Delfont Enterprises, which produced the feature "Magic Adventure" but was dissolved after the pic was completed about two years ago.

CRUMBS: Article in the 17th ish of DICT OF SCREW by Clark Peterson and one by Stephen Hall in the Chronicle, June 8, 1978, p. 21. A lot about RG's battle with the I.R.S. "...the

lure of a tax deduction prompted him to marry his five-year partner in cartooning and domestics, Aline Kominsky, last January. 'We didn't get married for romantic reasons, grim as that sounds,' he jokes in his nasal monotone." Further tax ironies: A lot of those people bitching and moaning in the post office lines are the same winners who voted the big tax cut that's going to cost them all kinds of public services from police protection to bus service.\* You like black and white hard-core sex? WHITE WHORE FURNIES #2 is the one. GAY DEATHROBS 2 on the way from Fulhorne Productions.\* CORRUPT CRIME 2 in the works.\* CAP'S RETRO 2 you get for 2 15¢ stamps from Doug Bryson, 4713 Harcourt, El Paso, TX 79924.\* RAINBOW FURNIES 1, a New Wave four-pager with art by Gary Whitney and Pat Bednar, goes for 25¢ and a stamp from Third Coast, P. O. Box 806, Williams Bay, WI 53191.\* THE LORD OF THE RINGS is set for Thanksgiving release. Nice brochure, but the question I'd like answered is why none of that artwork has the artists' names on it. Are we in for another WIZARDS?\* Look for Jerry Tomasiewicz' UP FRONT COMIX at the San Diego and Bay cons. Gory cover by Dave Geiser.\* I'll be at the San Diego Con staying in the El Cortez Hotel. Will have photos with me. July 28-9.\* IMAGINE 2 not on sale.

STAR REACH  
SUPPORTS  
COMIX WORLD



# AFTER THE NEW WAVE PART II

By T. Ward

## PROTOPUNK, II:

### JUVENILE DELINQUENCY

"I was twenty. I will let no one say it is the best time of life."

— Paul Nizan, *Aden, Arabie*

While New Wave ideas and motifs derive from Dada, the stock metaphors and the visual imagery (leather, surly lips, butch grooming) are but a staged re-enactment, in camp grotesque, of juvenile delinquent ("j.d.", "greaser", "bop") phenomena commonly associated with the 1950's. And of course, the names, meant to terrorize: Daggers, Strangers, Scorpions, Ratz, Villains, Avengers, Stompers, Snakes, Stonekillers, Dictators — names of New York 50's street gangs, camouflaged here amid names of current punk bands.

If, in our world of images gone mad, it were possible to cleanly disentangle Reality from Representation, and if the prime criterion was the degree of nuisance to established authority, then certainly real-life j.d.'s merit more respect than the present impostors. After all, j.d.'s take real risks, defend "turf", and are subject to criminal prosecution for their gestures of defiance. To stage these same moves behind the protective barrier of the proscenium arch, where nothing has legal consequences anyway, should hardly be dignified on the level with an honest theft, rumble, or vandalism spree. Anyone who has ever been on the receiving end of j.d. violence may, of course, be quite relieved to learn just how harmless, how tightly quarantined, the latest epidemic of nihilism has been. All depends on point of view. Here politics enters: reactionaries have always responded to j.d.'s with police power; liberals and the orthodox Left see a social welfare problem (don't they always?); certain others don't want to "keep the kids off the streets" so much as to help them choose their targets more carefully...

By police estimates, actual j.d. activity has continued to increase since the 50's; yet it no longer predominates, as then, in the reformer's concern and the journalist's fascination. Only in the Hollywood symbol-factories have j.d.'s sustained an intermittent popularity and interest. There, typically we see one of two versions: "Happy Days" or "Clockwork Orange", used here as generic terms. In the first, a nostalgic haze of cuteness glosses over the more hideous aspects of adolescent *machismo* problems, while socio-economic conditions are made to appear mild. (I am reminded of what someone said of the Disney aesthetic: "Beauty is cute, and cute beauty/ That is all you will ever be permitted to know.") In the latter version, we get a simple update of the Christian conservative nightmare of Hobbes, deMaistre, Conrad, or Golding's *Lord of the Flies*; we observe thoroughly affectless and brutalized young savages, their monster libidos riding roughshod over the enfeebled constraints of an emasculated, too permissive society. Only rarely, as in certain Martin Scorsese films, has j.d. life been depicted in its actual ambiguity and tension, its explosive mixture of conformism and revolt.

If history repeats itself, "second time as farce," then the New Wave is a bad remake of an old j.d. movie, done in drag; it is riddled with bizarre contradictions, quite other than the ones it contrives to create. In the Chicago working-class neighborhood where I grew up, your average j.d. was a repressed, rather dull-witted, heterosexual boy; less wholesome than the jocks, perhaps, but no more tolerant of other modes of deviancy, like that of the homosexual or the beatnik. In fact, the greasers I knew, with their pet pastime of "rolling queers", would

have a field day stomping the sissies and weirdos who hang out at places like the Mabuway Gardens. Many badassed boyhood chums went on to join the police force, and one became a Marine who collected shrunken heads of the Vietcong he'd wasted. Across town, in Marquette Park, where my cousins lived, George Rockwell recruited American Nazi brownshirts from among the likes of these, who then did battle with civil rights demonstrators. (Britain's politicized punk band, the Clash, has a song, "White Riot"; I trust they don't have Marquette Park in mind.)

None of this has ever stopped the intelligentsia from reading a great deal more into j.d. rebellion than was actually there. Sartre even detected a pure, existential Refusal of the "dominant values". On what basis? In the 50's, when j.d.'s were all the rage (sic!), they and their intellectual counterparts, the Beats, were the only visible disturbance of the social peace, renegades from the lockstep treadmill of Mills' "cheerful robots": work/commute/shop/T.V./work...

But even then, how earnest were these rebels? With *Blackboard Jungle*, *The Wild One*, and James Dean, there was already too much material for the life-imitates-art game. Closer inspection of the j.d. role (cf. Dos Passos on Dean in Mid-century) revealed elements of play-acting, of self-parody, of the *poseur*, even of the dandy. For example, any gang member could get clobbered in a gauntlet of baseball bats, or worse, if he committed the supreme disgrace: to "punk out"; i.e., to run from a rumble. (And now "punk out" has a positive connotation?) Yet there were two unwritten, but implicitly agreed upon, exemptions from rumble duty: if the police arrived on the scene, or if the rains came (wouldn't want to ruin those fine new threads). Then, as now, the object was not so much to be ferocious as to create a context where one could appear that way in the eyes of one's peers.

## PROTOPUNK, III: STREETFIGHTERS OF THE SIXTIES

"Bliss was it in that dawn to be alive,

But to be young was very Heaven!"

— Wordsworth, *The Prelude*, Book XI

"The child I remain in comparison with all I should like to be has not quite unlearned the dualism of good and evil."

— Breton, *l'amour fou*

Despite its protopunk death-wish — "I hope I die before I get old" — punkers spit on the 60's song "My Generation" by The Who. "That was their generation", they sneer. From the New Wave vantage-point, the 60's were wimp: typified by the sappy pacifist humanism, Coca-Cola mysticism, and suspect good cheer of, say, the Grateful Dead crowd, the Marin County hippie-cosie, and the whole 1960's postcard. (cf. Thomas Mann decrying the "shallow optimism" of the left in the 1920's).

But this is a self-serving stance, one that conveniently disregards the radical rage expressed in the street battles of that confused decade.

"Until recently," Sartre wrote in 1960, "prodigal sons told their fathers to go to hell and went over to the Left, bag and baggage. The rebel became a militant, it was classic. But what if their fathers are of the Left? What are they to do them?"

In the 60's "they" formed a "new left" and a "youth culture," influenced by ideas and styles that were often directly contra-



P. Morgan

dictory in origin: Reich and Chairman Mao, delinquency and mysticism. From observation of the creators of Peoples' Park, one social psychologist suggested that the "counter-culture" was an odd, and always unstable, compound of three earlier subcultures: the black, the criminal, and the homosexual. Such dizzy, but vital, eclecticism resulted from a vague groping after some way of explaining the world, some guide to action, that would not succumb to the shameful fate of a discredited Marxian tradition. (And this was true not only for the "red diaper babies". Insofar as the modern Welfare State was born of the marriage between today's capitalism and yesterday's militant reformism, everyone shared the legacy of the thwarted revolution.)

If there is any truth to the overplayed "generation gap" theme, it is this: when experience brings so little of wisdom, the elders can transmit nothing but their folly. The healthy continuity is broken. The young prefer historical amnesia, even if myopia and confusion result. And this generational rupture seems to sharpen with each new cycle.

So we blew it, in the 60's, as all but a few diehards will admit. The young turks have every right to mock our miserable failure; the old order is still very much with us and, for all the good it does them, it's as if we never existed. But they relinquish this "right" as soon as they repeat our mistakes.

The new left's greatest error — the one that caused all the others — was that it *always defined itself negatively*, knowing only what it opposed, what it didn't want. This led to the logic of the Jefferson Airplane: "everything they say we are, we are". But who do you say you are? This was also the logic of "the enemy of my enemy is my friend", leading to uncritical cheer-leading for the Vietcong, the Black Panthers, and assorted totalitarians. This was a continued (uncorrected) tradition of romantic satanism, recalling LaTremont, Huysmans, Baudelaire, those self-styled bad boys who acted out the Christian vision of sin (long before Jagger catered to the satanic majesty's request) only to convert back to Christianity in the end. This was the utter failure to posit anything beyond the dualism of Good and Evil, beyond the political antitheses of Market and State, etc. This was impasse — and we're still there.

## MUSIC, ANTI-MUSIC, AND THE NEXT WAVE

Not all New Wave is punk anti-music. The more melodic style of Elvis Costello, the cabaret/vaudeville of the Tubes of Leila and the Snakes, the electronic music of Kraftwerk, and the ever shifting persona of David Bowie — all are New Wave, but none are exactly punk. In them, a much wider range of musical and emotional expression becomes possible. Since any one pose gets old after a while, this matter of range, or breadth, is, to my mind, the crux of the aesthetic problem. You don't compromise the "revolutionary aesthetic" by singing a lyrical love ballad or indulging in a flight of fancy. To discard aesthetic qualities such as subtlety, irony, understatement, proportion, and so forth, is just silly. Numerous musical forerunners of the New Wave — Zappa, The Fugs, Bonzo Dog, Randy Newman, Ray Davies, even Paul Simon — have managed to put across strong, even vicious, social criticism without abandoning such qualities.

But, some will now object, won't people in the audience go back to their jobs, with the separation between art and everyday life just as before? Yes, quite right, and they will continue to do so until a majoritarian political movement proves sufficiently strong and adept to change that situation. The very idea that a cultural "wave" could substitute itself for such mass activity is preposterous — it comes, I suspect, from too many press agents believing their own publicity.

If the 1980's are to be anything other than what Orwell dreaded, we face political and aesthetic challenges much steeper than most of us care to confront. We may hope for a resurgence of activism, cured of the afflictions of the past. We may hope for a subtler and more inclusive aesthetic, yet one that lacks nothing in integrity. Slogans and bandwagons will suffice for neither purpose. Hope won't do much, either. But to shrink before these challenges would be to "punk out" — in the older sense of the term.

end  
FIN

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## Freak Brothers Sell Out-- At Smash S.F. Art Show

Gilbert Shelton's and Dave Sheridan's Fabulous Furry Freak Brothers was a smash hit at an art sale held in San Francisco's Lowinsky Gallery last week. A large crowd of monied artsy-fartsies and leftist dope fiends packed the gallery to gaze at the 20 odd Freak Brothers Comix panels that were up for sale. Framed original panels from the Freak Brothers' most famous adventures sold for up to \$500 apiece, with single frames of Fat Freddy's Cat bringing \$150. Comix buffs and art collectors alike had brought their checkbooks with them, and by the end of the evening the show had completely sold out.

Gallery owners Simon Lowinski and Nikki Arai have dabbled in comix art before, including a 1969 venture in Berkeley. Their comix show at that time was busted by the Berkeley Police Department for obscenity. After a long chaotic court battle they finally won their case and the right to publicly display Cunt and JIZ comix.

Shelton and Sheridan began working as a team in 1974, creating the now famous Freak Brothers for the Rip Off Comix Syndicate. Volume One, number one of the Freak Brothers comic book has now sold over 800,000 copies, according to Rip Off Press President Fred Todd.

Through Rip Off's syndication efforts Freak Brothers has been reprinted in over 50 newspapers and magazines across the country. The classic scene of Fat Freddy, Phineas and Freewheelin' Franklin speeding through clouds of marijuana smoke in their beat-up Volkswagen bus has replaced Mickey and Minnie Mouse dancing as America's most popular comic image.

The Freak Brothers exhibit will remain at the Lowinsky Gallery, 228 Grant Street, through July 15. The next Freak Brothers comic book will be in full color and is due to be released on July 15.

--Charles Raisch

**COMIX WORLD 99.** July 1, 1978. Copyright Clay Geerdes. Box 7081, Berkeley, CA 94707. World Rights Reserved. Subs: \$5 for 24. Logo by Gary Whitney. Gary was born in Kansas City, 3-20-52, moved to St. Paul, Minn. after 5th grade, went to University of Minnesota in Duluth for a year, then moved to Chicago in 1972 to study film & animation at Columbia College. He graduated in '74 and worked as records manager for a small association while doing business ads on the side. In Summer, '77, he decided it was time to pursue cartooning on more than a part-time basis. He met Jay Lynch about this time, getting a lot of help and advice from him. Eventually, the two collaborated on Nard 'n' Pat (for High Times) & on the Chicago Reader strips reprinted below. Gary has two great pages in the Rainbow Funnies four-pager and more of his work will appear in the mini-series of eight-pagers Comix World will publish this year. The first of these, WEIRD

## Krassner Gets Hustled Out

Former Yippie activist and Realist editor Paul Krassner has been fired as the publisher of Hustler magazine.

Hustler owner Larry Flynt surprised many in the publishing industry last year by naming the controversial Krassner to the post, and paying him a \$90,000 a year salary.

Krassner reports that he was recently called into a meeting with Flynt's wife, Althea, and informed that he was being released. He was told that readers had been complaining that they missed Larry Flynt's name on the publisher's page.

Krassner describes his reaction to the dismissal as "relief," saying he will work on a book and freelance material. He also said, "it was great while it lasted."

--(ZNS)

**WAITRESS FANTASIES** features panels by me, Bob Vojtko, John Valandingham, Clay Fourrier, Brad Caslor, John Wozniak, George Erling, and Brad Foster. The way we're working is: each artist retains his own copyright, original art, and reprint rights on the whole book. I do the lay-out, pay all printing costs, and give each artist 20 copies from the first print run. Copies are available from me for 50¢ & a stamp. For the rates of the other artists, see their publications.\* If you're collecting the work of folks like Erling, Vojtko, Foster, Vincent, Bryson, and Spagnola, you'll have to invest 75¢ in a copy of Worlds of the Imagination #6. From Dave Coleman, 437 McClellan Street, West Point, MISS 39773. Nice little mag.\* Peter Huttering is working on a grant at University of Cincinnati which concerns sixties Ballroom posters. Those interested may correspond with him at the U of Cinc, c/o Department of Fine Arts, Cincinnati, Ohio 45221. Those posters will hang in the Louvre yet if the anti-art folks don't get them. Why do you suppose Van Gogh et. al. are under fire?

## Phoebe & the Pigeon People

By Jay Lynch  
& Gary Whitney



May 26, 1978 19

## Phoebe & the Pigeon People

By Jay Lynch  
& Gary Whitney



¡TOMA, PORQUE ME GUSTA! ¿Y SI VAN LOS CHICOS, PORQUE NO PUEDEN IR LAS CHICAS? ¿TE CREEES QUE SOMOS TONTAS, O QUE?



¡BRUUUUUM!  
¡BRUUUUUM!



ES ESTUPENDA, CUANDO SEA MAYOR, ME CASARE CON ELLA...

A MÍ TAMBIÉN ME GUSTARÍA CASARME CON ELLA...



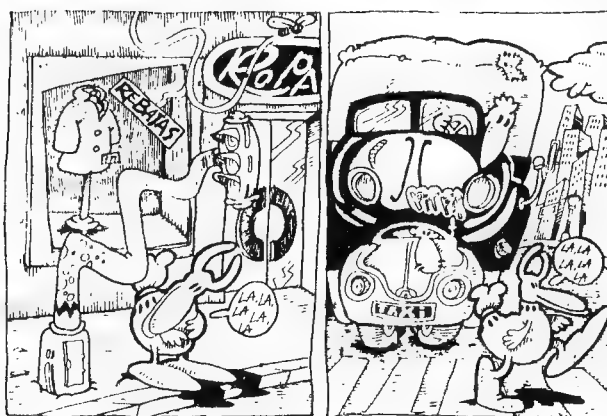
NEW COMIX: WEIRD TRIPS 2, THE SPIRIT 18, FORBIDDEN KNOWLEDGE 2, HOT STUF 7, WHITE WHORE FUNNIES 2, and lots of comix coming--like FAT FREDDY'S CAT 4 and ZIPPY STORIES 2. Hi-de-Ho Productions in Oklahoma has revived Betty Boop in a full-length black and white comic with a color cover. The first issue is out and has all the flavor of the thirties Fleischer material. A second issue is planned.\* The illustrations around this page are from the latest crop of Spanish comix. The tale above deals with women's liberation at the kid level. A couple of kids go into a secret place and take an imaginary rocket ride to a planet covered with hats. In the panels above, the girl shows up on a mini-bike and the boys tell her the bikes are for boys. She says that's stupid. If boys can ride them, so can girls, and she revs up her motor to show them. At lower left, work by Sento, reminiscent of early Crumb, but with a flavor all its own. Reminds me a lot of Hunt Emerson's style. Hunt, meet Sento. The art is from Papel (March, 1978).

BERKELEY COMIC ART FAIR '78. Plans are in progress for the fair. We'll have about 20 tables for sale at \$25 and those local dealers who want to get one should contact me sometime this summer. First come, first served, so when they're gone, that's it. We will have a cartoon carnival all afternoon with Karl Cohen showing his stuff, an artists sketching section, an art show (contact Clay at 525-5054 if you want to show any artwork--space limited, and first come, first served again), and the usual guest ar-



SPANISH COMIX: The panel below is from Carrasco's Un Pastel De Chocolate (A chocolate cake), a bizarre story which shifts back and forth between dream and reality. It's from STAR No. 31. The STAR is a slick mag like the French METAL HURLANT, containing comics and prose. The orientation is underground. If you're interested in these magazines, I suggest you write and make contact with Jaume Fargas, ZAP 275, Barcelona, Spain. He has books like NASTI DE PLASTI, TEBEITO FINO, STAR, ROCK COMIX, PAPEL, and lots of others you import collectors will want in your stash. TEBEITO FINO is about 2 1/2" x 8", horizontally framed, B/W, an interesting experiment in format. This one could be mailed in a legal-sized envelope. Strongly influenced by Crumb.

COMIX WORLD LOGO INDEX  
1 sheet/quick reference  
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tists. Admission is cheaper this year: \$1.50 adults, \$1 for under 12. This fair is being co-produced by Ashkenaz and Comix World. Watch CW for further information. \*\* From Doug Hansen: "Regarding some remarks in Cascade a couple months ago, I don't understand why some guy felt he had to put down COMIX WORLD while praising Cascade. There are few enough ug related journals. There's room for us all, it's not like 'one or the other!' That's what I like about ugs. It's not really competition between artists, it's happiness when any artist gets published, even if it's not yourself." 6-25-78\* Gary Hallgren is back in the U. S. He was seen sketching caricatures for the tourists in Martha's Vineyard. \* Just out: THE FIRST KINGDOM 8 & Pinkoski's MAGIC CARPET 2. Jim says SPACED 4 will reprint a lot of his earlier work.\* Stay high! C.G.





# HE'S KEEPIN' THE X IN COMIX!



## JOIN UP

ALL BUT FORGOTTEN IN SOME GOD  
FORSAKEN HOLE... HE'S A GUY LIKE YOU  
OR ME. BUT HE'S GOT IDEAS TOO BIG FOR  
HIS HEAD... HE'S GOTTA GET 'EM DOWN ON PAPER  
... NO MATTER WHAT THE COST! HE'S A CARTOONIST!

© DOUG HANSEN 1978

JOIN HIM IN THE FRONT LINES OF THE COMIX EXPERIENCE...

WITH CLAY GEERDES'

# COMIX WORLD

COMIX WORLD 100. July 15, 1978. Copyright Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Logo by Doug Hansen. Preview art on this page is copyrighted by the artist concerned. Top to bottom: Mike Vosburg, Joyce Farmer, Trina/Steve Leiloha, Jay Lynch. Subs: \$5.50 for 24. Ad rates on request.\* Some history: CW began as a column in Richard Kyle's Graphic Story World. It appeared subsequently as a regular column in numerous underground newspapers. The first logo drawn specifically for CW was done by Carl Spahn and ran in John Bryan's San Francisco Phoenix. Kim Deitch did the second logo. It ran in Phoenix and on the first newsletter.

AND THE HALLUCINATIONS COME ON



The first underground comix convention took place in Berkeley April 20-22, 1973, and the first issue of CW came out that October, a single sheet, 8 1/2 x 11" on blue paper. Since that time, CW has expanded to cover comix from all over the world. The Bay Area continues to be headquarters for the majority of the underground and alternative comix produced in America. Rip Off



Press and Last Gasp Comix are in San Francisco, while Comix and Comics and Star\* Reach Productions are in Berkeley. The other major company, Krupp Comic Works, is in Wisconsin. While most underground titles were one-shots, a few continuing titles have evolved over the past half-decade. Among these are Zap, Slow Death, Snarf, Star Reach, Quack! and Bizarre Sex. With a few exceptions, most of the artists who drew the early underground titles are still in the field. A lot of re-grouping has occurred and many artists have found collaboration amenable. The Freak Brothers and Fat Freddy's Cat stories are now co-produced by Gilbert Shelton and David Sheridan. At Fast-Draw Studios in San Francisco, Ted Richards and J. Michael Leonard often work together on strip and story material.



like the Mellow Cat series now running monthly in Skateboarder. Trina and Steve Leiloha have begun to collaborate & their most recent story, "Drug Fiends of the Martian Moon" appears in Imagine #2. In that same issue, "Black Crow" combines the writing talent of Pudge artist Lee Marrs with the artwork of Mike Vosburg.\* The most ambitious comic project of the seventies is The First Kingdom of Jack Katz, the 8th book of which came out in July. Simon and Schuster published the first six books in a single volume earlier this year.\* Nard 'n Pat #1 returned to print this month. It was first published by Cartoonists Co-op.

Controversial since its inception, WET SATIN continues in the feminine erotic vein with the second issue. Those of you who have picked up on Anais Nin's collection of porn, Delta of Venus, may find the fantasies in WET SATIN pretty tame. Joey Epstein's eighteen methods of castrating men may be considered female fantasy, but I found it scary. Couple of nice pantomimic stories by Trina. Nice word play by Farmer in The Best Parts where a little girl tries to figure out what sexual organs are. Men are the sex objects in Mary Williams' Those Beautiful Babes in Their Bain De Soleil. Frontcover by Lee Marrs, back by Petchesky. \$1.25.\* Star Reach has come out with Alter Ego 11, which contains a long interview between Mike Friedrich and Moebius and another between Roy Thomas and the late Bill Everett. \$1.50.

A NEW COMIC BOOK IS OUT WITH:

OUTRAGE  
COMBAT  
EERIE ENCOUNTERS  
BLACK MAGIC  
WEIRDNESS  
A LITTLE SLAPSTICK

## DARK DESTINY

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'COMICS AND COMIX', AND  
'BEST OF TWO WORLDS' IN  
BERKELEY - AT 'GRAPHIC  
FANTASY' IN OAKLAND.  
PRICED AT \$1.25

Jim Pinkoski has done most of the work on Magic Carpet 2, being editor of that publication. "Allay Continuity" was written by Eric Vinicoff & Marcia Martin & drawn by Brent Anderson. #3 on the way.\* The Berkeley Comic Art Fair will be September 23 at Ashkenaz! See you there.

# STAR\*REACH

SUPPORTS

# COMIX WORLD

NO. 100

RANDOM NOTES: Summer means neighborhood street fairs all over the Bay Area. The entertainment is free and attracts people to areas they wouldn't ordinarily see to buy a lot of crafts junk they wouldn't ordinarily buy, useless luxury items like macrame hangers for flower pots and stained-glass clocks. The prices are for the rich. Why wouldn't they be? Someone who is hustling redwood tables and batik sheets doesn't have me in mind as a customer. You, maybe, if you're a rich collector. I go to everything. Just to be going. I rarely see anything new or interesting at the fairs. In fact, they bug me. All that stuff produced for the wealthy who don't need it or appreciate it. And it's done by people who like the post as "artist." The fairs are a farce. Nothing happens but selling. There is no sense of community. No games. No personalized entertainment. It's all hustle. \$2 for a goddamned hamburger (called Falafel, but it's a little dab of meat with some lettuce and tomato crammed in a piece of pitta bread)! \$1 a hotdog. 65¢ for a frozen yogurt cone, yogurt being hipper to eat than ice cream therefore those who sell it can shake down us suckers for more bread. Ah, the great organic hustle. The ecology movement forced all the bigtime bakeries to paste the word natural on their crapola so we clean-food-freaks would buy it. Walking around the Polk Gulch fair this weekend (July 1 and 2) was like drifting through the leftovers of the sixties. The Street Artists fought for the right to sell in the streets. They formed a guild and tried to keep out the schlock hustlers. Only goods made by hand. No factory stuff. Well, all the factory stuff is out there now. All those belt buckles and all that machine-made jewelry. Goodbye idealism. Polk Gulch is mostly gay territory now. Gays have come out of the closets of the earth and moved to the Bay Area where sexual tolerance surpasses other states. 240,000 people made the Gay Parade on June 25th this year, and we, the hetero minority, stood about here and there in Civic Center, listening to the heavy speeches of gay men and women. I heard men saying "Civil Rights or Civil War." I watch the straight sons of longhaired hip daddies. Punk rockers. Short hairs. Leather coats and macho postures. Where the sixties hung loose, the

punks hang tight. All of us who used to go around saying "Don't trust anyone over thirty" are now over thirty and the punks don't trust us. The majority of the people in the Bay Area are single and under 25 and a large percentage are gay. Gay is not simple anymore. It has become political. Which is logical. After all, as a heterosexual, I can sit in my car and kiss a woman without fear of police harassment or arrest (I think), but this isn't true for gay people, who are scapegoats and targets all over America. There was a lot of anger in that Civic Center rally, young anger, the kind that takes to the streets. I had not felt this kind of emotional outrage around me since the Moratorium in Golden Gate Park in 1969 when over a hundred thousand people were chanting, "Hell no, we won't go! Bring the troops home now!" I was eating breakfast in Zim's on Market Street with a woman friend just before the parade and group after group of gay men passed by. One looked right in the window at us and flexed his muscle, his lips forming the words GAY POWER. There we were, a group of condemned old-fashioned heterosexuals eating our eggs. I live near the Indian Rock in Berkeley and one night I heard some teenagers yelling, "Get outa that car, you filthy heterosexuals!" No doubt, they were joking with some friends, but the time may come when this is a reality. One generation is upset when the children let their hair grow and the next is just as upset when the children cut theirs off or paint it green. Sensitive hip parents are advised to stay away from the Mabuhay Gardens (home of San Francisco punkdom). Let's take a little break here and welcome Paul Krassner back to the fold. I knew when I visited the plush suite of offices known as Flynt Productions down in Century City in L. A. that it wasn't the place for a wiggly character like Krassner. He had a secretary, for God's sake. I went in to see him and I had to get his secretary's permission! Far out. So now some businessman, organizational type will move into that office and HUSTLER will become something other than the insane mag Paul might have made of it with a free hand. Back to THE REALIST! Time for a reality break.

I just saw GREASE. What a Travolting experience that was. The fifties a la Archie Comics. If you're a believer and didn't live through the fifties, I hate to break your illusions, but the Fonzie I remember were complete assholes and there was nothing funny about them. They were nothing like the hot-shot dancers Travolta and his gang become in GREASE. The hoods dropped out of high school and hung out in bars and pool halls or local garages. They formed a sub-culture of their own and did not mix with the high school squares (as you can read in books like Irving Shulman's The Amboy Dukes and Cry Tough, immediate predecessors to The West Side Story and Rebel Without a Cause). As for a foreign girl walking into an American high school and getting elected cheerleader in her first semester--no way. And a cheerleader wouldn't be seen dead with a hood. It's amusing the way films like Lords of Flatbush and Saturday Night Fever and Grease make heroes out of assholes. Guys like Fonzie were a lot of laughs in the fifties when they were beating other people to death with tire chains or shooting them with zip guns. As for their being tougher than the football players, they weren't. In the real fifties, if Travolta had come on to a cheerleader, one of the jocks would have kicked the shit out of him and thrown him off the campus. The jocks always see themselves as the protectors of that clique of pretty girls that makes up the pep club and the cheerleading squad. GREASE is filled with stereotyped characters, none of whom are developed, and it has none of the feel of authenticity one got from films like American Graffiti or Lords of Flatbush, because it is filled with anachronisms and outright lies. AWF to whoever did the research. GREASE is an overdone and over-long version of one segment of the old television series, OUR MISS BROOKS. Sight gags and imitation fifties songs (in no way as good as the vintage stuff by Ritchie Valens, Buddy Holly, The Big Bopper, Everly Brothers, Elvis, Danny and The Juniors, et al.). It's gaudy, pretentious, and over-hyped. Travolta does nothing but mugg his way through, and Olivia Newton-John must really need the bucks to accept such a plastic nothing role. C.G.

SF EXAMINER 4 JULY 78:

WASHINGTON (AP) — The Supreme Court ruled today that the Federal Communications Commission may restrict the broadcast of indecent language over the airwaves.

The court said the FCC lacked the power to censor broadcasts in advance. But it upheld the power of the commission to punish use of "dirty words" over the airwaves.

The court ruled in favor of the FCC in a case involving the use of seven words depicting sexual and excretory functions that were in a recorded monologue by comedian George Carlin broadcast over radio station WBAI in New York City.

The words in question are blunt, commonly used terms for copulation, defecation, urine, breasts, female genitals one who performs fellatio and one who commits maternal incest.

The FCC received a complaint from a man who said his young son heard the broadcast over their car radio one afternoon.

The FCC said the seven words were indecent and banned their use on the air at times when children might be listening.

MEANWHILE IN THE S.F. CHRONICLE:

Carlin, whose comedy routine began it all, said that the court "just took another little part out of the First Amendment."

The seven words he used in the routine were fuck, shit, piss, motherfucker, cocksucker, cunt and tit.

A.P. & U.P.

WORD GAMES. Since I was an only child until the age of four, I led a fairly sheltered life, and was not exposed to graphic language until I entered the larger world of grammar school. It was there that I heard the first of the "Dirty Seven" for the first time. Having no idea what it meant, I went home and asked my mom. Now, instead of giving me a simple answer, she reacted violently, demanding to know where I had heard such a word. What kind of children was I associating with? I learned, naturally, not what "fuck" meant, but that it was something negative, horrible, bad, definitely not done by polite folks. As I continued my studies in that working class elementary school, I was to learn the rest of the Dirty Seven, along with lots of others Comedian George Carlin never bothered to include in his act. As I grew up, I adjusted to the two worlds, the polite one of my mother and the raunchy world of my peers. As an adult, I approve of the foulest language possible & am opposed to the repressive attitude that leads to psychological hang-ups. The 7 are only words & do no harm.



B Caslor 1977



© S. Clay Wilson, 1978

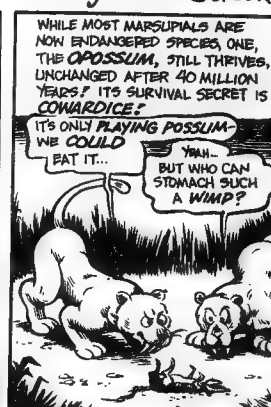


© WARREN GREENWOOD, DON RICO, QUINCY DI LAPIO

COMIX WORLD 101. August 1, 1978. Copyright Clay Geerdes, Box 7081, Berkeley, CA 94707. Subs: \$5.50 for 24. Logo by Brad Caslor. \* A lot of new comix out at the recent BAY CON in San Francisco: S. Clay Wilson's controversial **THE CHECKERED DEMON II**, which features a long story pitting the demon against a gang of bikers; **FORBIDDEN KNOWLEDGE 2**, a comic that tells you the kind of information that gets left out of the daily papers, an up-to-date hip version of Ripley's **BELIEVE IT OR NOT**; Warren Greenwood's **SPACE DOG**; Jaxon's final book in his Indian trilogy that began with **WHITE COMANCHE**, **BLOOD ON THE MOON**; **ANDROMEDA 2** from Canada; and the color editions of **CODY STARBUCK** and **PARSIFAL** from Star\*Reach. Members of the Rip Off Press boycotted the Bay CON, but the new color Freak Brothers book, **THOROUGHLY RIPPED**, was available from dealers like Comics and Comix and Best of Two Worlds. At \$7.95, the book seems expensive, but it contains a complete game, so the tab isn't that bad. Artists around the Con included: Frank Brunner (who has a new book, **AFTER IMAGE**, on sale: \$5.50 pp from him at Looking Glass Productions, 3127-11th Avenue, Oakland, CA 94610), Boris Vallejo, his cover paintings in the art show were a high point of the con; Don Rico, Jim Steranko, Jim Starlin, Trina, Steve Leiloha, Ken Macklin, Phil Yeh, Janet Valentine, John Wozniak, Frank Cirocco, Jim Pinkoski, Lee Marrs, Shelby, Orvy Jundis, Raye Horne, and Roger May. It seemed to be a dealer's con and I heard both positive and negative comments about it. As for me, I visited with a lot of people I wanted to see and had a good time. Saturday night, the 22nd, Comics and Comix threw a party in their warehouse in Berkeley which gets an A. Artists, dealers, friends, and some fans indulged in free beer, wine, and hors d'oeuvres, while listening to songs by John the Beast and a beautiful lady in a fur bikini. They were followed by a foxy belly dancer in a beaded costume and a musical jam that included Jim Pinkoski on drums, Jim Steranko and Steve Leiloha on guitars, and some other fine musicians whose names I didn't know. Roger May filmed a lot of it so some of you may see it in the future since he's into filming these days. It rained copies of the revived D-C Kirby **SANDMAN** (a bomb from yesterday, stockpiled by a lot of dealers like **SHAZAM 1**, another bomb--only **CONAN** and **HOWARD THE DUCK** have turned into monetary winners lately) and few people even picked them up off the floor. Brunner t-shirts were given away in a drawing. Comics and Comix publishes **MAGIC CARPET** and maintains a chain of comic stores in Northern California. \* Previewed on this page is a new strip being syndicated by Rip Off Press--Larry Gonick's **FOOTNOTES**. Larry works out of Fast Draw Studios in San Francisco. He's an exile from the East Coast where he did editorial cartoons. \* The Annual Book Fair thrown by Last Gasp and Friends of Books and Comics happens Oct 7-9 this year at 55 Laguna Street in San Francisco. Tables are \$40 & you order them from 330 Ellis St., S. F. \* Guest artists confirmed for this years Berkeley Comic Art Fair: Trina, Roger Brand, Gilbert Shelton, David Sheridan, Joel Beck, Frank Brunner, Ken Macklin, Shelby,

## FOOTNOTES

by LARRY GONICK



© Jaxon 1978



by LARRY GONICK

A black and white cartoon illustration. At the top, a group of people with various hairstyles are shown from the chest up, looking down into a circular arena. In the center of the arena, a small, round, spiky creature is being crushed by a large, dark, spiky mass. The creature is screaming "MEEP" and the mass is labeled "CRASH" and "MEEP". At the bottom, four more people are shown from the chest up, looking up at the central scene.

ME ME ME!

ME!

WAG!

WAG!

SNIF! IT'S THE SURVIVAL OF THE HORNIES!

© 1999 by LLOYD DANGLE

## by Scortia &amp; Katz

**RIP OFF COMIX**  
**SYNDICATE**  
"QUALITY · RELIABILITY · ABSURDITY"  
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Michael T. Gilbert, Michael Friedrich, Frank Girocco, Orvy Jundis, Marc Miyashiro, Jane Oliver, Steve Leiloha. More to come. We'll have a lot of fine original art in the Art Show & for your entertainment, several hours of cartoons. Bill Blackbeard will be present and we may have a couple of comic art rap sessions during the afternoon. Dealer's room from 10-6 pm. The fair will be held at Ashkenaz, 1317 San Pablo Avenue, Berkeley, CA 94707. Information 415-525-5054 or SASE to me, Box 7081, Berkeley 94707. Our artwork this year was done by Larry Rippee.\* DARK FANTASY is available from Graphic Fantasy Comic Shop, 3946 Broadway, Oakland, CA. Art by Bruce Duncan and others. \* RADION 7 contains a COMIX WORLD article. \$1 from Tom Mason, 705 Draper Rd. Blacksburg, VA 24060 (July, 1978 issue). \* From Spain, EL TRAPECISTA (Rock Comix #4), another hot one. Write Jaume Fargas for info on Spanish ugs. ZAP 275, Box 275, Barcelona, Spain.\* What about Joel Milke's HEEBIE JEEBIE FUNNIES 2? 50¢ from him at 7514 Guyamaca Lemon Grove, CA 92045. Art by Erling, Milke, Hansen, et al. Fine stuff.\*

Would you believe FIRST KINGDOM artist, Jack Katz, had some spare time? Well, it must be true since a strip called GALACTIC PRIME, written by Tom Scortia and drawn by Katz, has begun running in the Berkeley GAZETTE. I've seen roughs on this before and its a story about a couple of young guys who discover and make a powerful weapon in their basement and the effect this has on their lives. Good stuff. GAZETTE address is 2043 Allston Way, Berkeley, in case you want to write them.\* For \$2, you can get THE BEST OF COSMIC CIRCUS, 521 33rd Street, Oakland, CA 94609. Comix by Vaughn Bode and his son, Mark. "Dr. Atomic Presents" by Larry Todd. Published by Rey King, Yellow Dog cartoonist who refers to COSMIC CIRCUS as a new "spawning ground for infant genius."

July 7, 1978 19

## Phoebe & the Pigeon People

By Jay Lynch  
& Gary Whitney

WHAT I SAID WAS THAT YOU SHOULDN'T SMOKE THAT MARIJUANA BECAUSE THE PARAKEET DROPPED ON IT!

PTOOEE! PTOOEE! SAY—HAVE WE GOT ANY LAWYERS AROUND HERE?!

© 1978 JAY LYNN & GARY MONTGOMERY

LATEST POOP...HOT SCOOPS with

# CLAY GEERDE'S



# COMIX WORLD!

SCOTT SHAW'S GREAT SILLY MOMENTS IN THE HISTORY OF COMICS #373: CHRONIC EXPOSURE TO GAMMA RAYS CAUSE DAVE BRUCE BANNER'S NOSE TO GROW!



reprinted from WHERE MONSTERS HANG OUT #59

©1978 by SCOTT SHAW!

COMIX WORLD 102. Copyright Clay Geerdes. August 15, 1978. World Rights Reserved. Subs: \$5.50 for 24. Box 7081. Berkeley, CA 94707. Logo by Scott Shaw, who helped The Incredible Hulk O. D. on twinkies at the San Diego Con. Many underground comix personalities were on hand this year: Ted Richards, Terry Richards, Spain, S. Clay Wilson, Lee Marrs, Bill Stout, Gilbert Shelton, David Sheridan (both of whom won Inkpot Awards, but weren't around at the banquet to pick them up), Trina (who was a judge in the costume contest), Melinda Gebbie, Jay Kinney--and, no, Robert Crumb wasn't there. Quite a few new books were on sale from Comics and Comix, Best of Two Worlds, Bob Sidebottom, Dennis King & the American Comic Book Company, including The Checkered Demon 2, Forbidden Knowledge 2, Wet Satin 2, which stimulated Trina and me to a yelling match at the Bay Con--we were in one of those alcoves at the California Hall arguing about Joey Epstein's eighteen ways of castrating a man, Trina arguing "if S. Clay Wilson can draw degrading pictures of women, etc., then why shouldn't it be all right for a woman to draw, etc." and me reacting to those castration images physically; it was a friendly but loud argument and midway through it I looked up to

find this armed guard standing protectively behind Trina, as though I were going to attack her! Good thing I wore my iron jock strap that day. 'twas all in fun, and we may continue this debate at the upcoming Berkeley Comic Art Fair, September 23, at Ashkenaz, 1317 San Pablo, Berkeley, CA. Guests include: Trina, Frank Cirocco, Ken Macklin, Frank Brunner, Mike Friedrich Joel Beck, Mike Gilbert, Marc Miyashiro, Orvy Jundis, Raye Horne Steve Leiloha, Larry Todd, Roger Brand, Gilbert Shelton, David Sheridan, Tim "Grisly" Boxell, J. Michael Leonard, Larry Gonick, Dan O'Neill, Spain, Hector Tellez, Ted Richards, Terry Richards, Shelby, George Metzger, Bill Blackbeard. Ah, no more will thousands of artists, performers, dealers, reporters, and comicbook junkies invade the convoluted corridors of San Diego's El Cortez Hotel. 1978 was the grand finale, the 9th Big Con, the one Bob Clampett and Don Rico missed. 1979 will be elsewhere, the hotel having been relinquished to an unnamed religious order. A woman saw Wizard Frank Thorne outside one of the elevators in his magic drag. "Are you part of the new management?" Drawing Red Sonja isn't enough? He oughta run a hotel, too? Frank and artist/performer Wendy Pini performed the Red Sonya Show for the final time on Saturday afternoon. What it does is dramatize the life of the character and portray images from the comic book. And I didn't think it was sexist at all! Two women activists invaded the masquerade and laid a political rap on everyone & that was appropriate, but lost on the audience; they got a lot of catcalls and lost. Major influences on the costume show were disco music, The Rocky Horror Picture Show, Kiss, and Sword and Sorcery. No underground characters this year. Actually, these are rare. A guy did the Cheech Wizard last year and Paul Badu came to the Underground Comic Art Ball as one of the Freak Brothers, but mostly it's monsters and cheesecake. IMAGES, Spain drawing by the swimming pool. His scene went for \$50. Sheridan did Dealer McDope smoking a large joint. A Jack Katz sold for \$200 as did a Batman by Bob Kane and a Superman by Joe Schuster. Onstage at the brunch, Grim Natwick (Betty Boop animator) drew a Mickey Mouse for a little girl. At my table at the banquet,

VIP (Virgil Partch) and John Dempsey laughing at Wilson's Checkered Demon art--yes, those overground folks do keep track of what's going on in the underground. Lee Marrs by the pool with a copy of Thoroughly Ripped on her tummy. Don Baumgart was passing them out. A Samurai warrior flowing out of Sergio Aragones' pen as Trina drew several of her ladies. A groupie (said her name-tag) getting autographed all over. I drew a pair of purple lips on the left cheek of her ass and she passed on to more famous ink. A Jack Kirby navel? Waiting for The Deadbeats to play: Alison in black leather jacket, leopard-skin mini-dress, hennaed hair, and a smoldering cigar between her rosy lips--pant! Pant! Jim Steranko doing an imitation of Don Rickles at the banquet and insulting a lot of Inkpot Award Winners--He gets this year's no-class award. It was a sketch by Leonardo Da Vinci, seen by Bob Kane at the age of thirteen, which inspired the creation of The Batman (and subsequently The Hawkman, though Kane didn't mention his competitors in the bizarre superhero game). How do you know you've made it in the comics world? When Shel Dorf interviews you for his column in The Buyer's Guide. In the Dealer's room, S. Clay Wilson at the Last Gasp table inking a huge demon. George DiCaprio strolling around with Big Red in make-up. The dealers not too happy.. Prices on the old comics have escalated to the point where no one can buy them anymore so they just stay on the tables from year to year. I know a lot of dealers don't really want to sell anyway. A lot of STAR WARS music instead of 2001 and the theme from LOGAN'S RUN. I wonder if anyone will still care when STAR WARS 2 comes out in 1980 or '81? Byron Werner gave me a signed copy of FAMOUS POTATOES No. 1. It's subtitled THE MAGAZINE FOR MODERN MORONS, so I'll cherish it forever. From Doug Bryson, I got CAP'N RETRO #3. Hot stuff.

## Wanted: Little Annie Fanny

### Hollywood

Playboy Magazine has announced a worldwide search for a woman to play the leading role in a live-action movie based on the publication's "Little Annie Fanny" comic strip.

Playboy executive Edward Rissien said interviews will be conducted in the United States, Canada, Mexico, Japan, Brazil, Italy and France.

Publisher Hugh Hefner will serve as executive producer. Associated Press

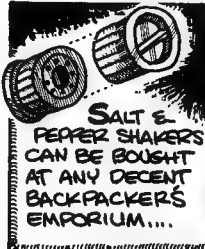
## Phoebe & the Pigeon People

By Jay Lynch & Gary Whitney



©1978.

# VON MABEL'S BACKPACKING by SHERIDAN ANDERSON ©1978.



OR, YOU CAN MAKE ONE OUT OF A ONE OR TWO-OUNCE SPICE CONTAINER...



TAKE ALONG A PLASTIC SCOURING PAD FOR DIRTY POTS, PANS, DISHES, ETC...



ONCE, DURING AN ASCENT OF THE NOTORIOUS "EIGERWAND", HIS LORDSHIP LOST HIS ICE AXE AND WAS FORCED TO NEGOTIATE THE PERILOUS "EXIT CRACKS" WITH HIS CHERISHED IVORY-HANDLE CORKSCREW...

Happiness is a woman with size 48 tits wrapped up in black silk underwear and tied to a white velvet bed, right? Or ti up in a kitchen chair awaiting her master's will? That's the impression I get from looking at some of these reprinted bondage comics. They come from Belier Press in New York. P. O. Box C, Gracie Station, NYC 10028. The latest pair: Amateur Bondage and Bizarre Fotos sell for \$7.25 each pp. All hot stuff if that's your trip and it must be somebody's since all of the reprints have sold out. Latest two volumes are all photos, so don't look for any of that Stanton, Ward or Bil-brew art.\* Letter here from Jay Lynch. Says he's due in HIGH TIMES and the PLAYBOY FUNNIES, not to mention a new BIJOU! He did the cover for a book called THE HAT ISSUE. Folks who want an original Projunior by Don Dohler, who created the character back in the sixties, may order same from Don at Planet Pictures, P. O. Box 125, Perry Hall, Md 21128. \$5 for a B/W, 15 for color. Jay did the cover for a record by the New Watermelon Rhythm Band. Looks like the Yippies and the Chicago Cops are going to have a reunion on August 16th in Lincoln and Grant Parks. Ah, the old days. Loose Change was such a lame, jivy book--didn't scratch the surface. Boo! And another Boo to ex-Cosmopolitan center-fold Burt Reynolds for HOOPER. Whatta turkey. The Rocky of stuntmen, it ain't. A bore, it is.\* Are you famous yet? Why not? Strips on this page are by the incredible Sheridan Anderson. I took a photo of the big man at Rip Off press, but can't afford any

half-tones right now. I shot a lot of pix at both cons this summer and will run you some later in the year when I get re-organized. I've moved from that hell-hole on Indian Rock, so don't send any more mail that way, because I'll never see it if you do.\* Someone asked me about the COMIX WORLD artifacts, so here's a list for you collectors: A belt buckle, orange & black, done by the Sandalady in Cotati in 1975. My name is on the back of the black belt. A green leisure jacket made by Nancy Geerdes. Logo has Olive Oyl leaning out of a circle on the back. It's sewn in with colored yarn. A carved redwood logo done by Vito, 3 1/2 x 15 1/2". This was a birthday present to me. The Comics World sign was done by John Edgar at Under-ground '76 in Berkeley. A dozen or so t-shirts were screened back in 1976 by Joel Milke. These have the Harvey Kurtzman Annie Fanny logo on them in black. To date, there are about 234 logos. I have most of the originals in my archive, but a few remain in the hands of the artists who drew them so the set will never be complete.\* What ever happened to Marianne Faithful? Pete Best? The Shmoos? Holy Moley! Kilroy was here! Eat at Joe's. Beat me, Daddy, eight to the bar. 23 Skidoo! Go-go dancing. Tie me Kangaroo down, Sport? Do you remember when Ab Normal met Mal Adjusted on the cover of the third issue of GOTHIC BLIMPWORKS (sketched by Crumb in his mellow-pre-tax-hassle years). What's he doing these days? An article about him in Berkeley BARB No. 677 (Aug 4-10, 1978) says he's licking the tax bite and thinking of getting back to the drawing board. He's doing some fine work in CO-EVOLUTION QUARTERLY.\* Yes, I like Bill Dale Marcinko's AFTA. \* An A to Bill Dubay for that incredible stuff he's writing for 1984, a mag that goes beyond EC. \* A TENDER REGARD FOR MUTANTS is a mini-comic. Done by Larry Rippee, 3433 21st St. SF CA 94110, you get one for about a buck if you're lucky and he's got any left. A 24-page collection of oddity.\* In case you thought Philip Roth worked out all of his sexual problems in Portnoy's Complaint, guess again. Bantam has just put out his newest--The Professor of Desire; yep, the liver kid rides again.\* The word is Hustler's SLAM! gets slammed with the fourth issue.\* And, yes, California Comics is alive and well. Sidebottom has been having a little problem with the local cops down in Monterey (over ug stuff that is ten years old), but it's all coming together and he'll be publishing a couple of new books before long.\* Lady Divine fans: The great one was last seen knocking them dead at the Club Hurrah in New York in Tom Eyan's The Neon Woman. \* Attila gets herself a love doll with an interesting interchangeable part in AH! NANA! No. 6. Trina has been contributing to this French magazine regularly (see panel lower right corner). \* Shary Flenniken is living in Florida these days. Sketching at the S. D. Con, she told me a color collection of her Trots and Bonnie pages is in the negotiating stages. \* S. D. Con Book, \$2.50pp from Comic Con, P. O. Box 17066, San Diego, CA 92117. Has list of little comix publishers.

# VON MABEL'S BACKPACKING by SHERIDAN ANDERSON ©1978.



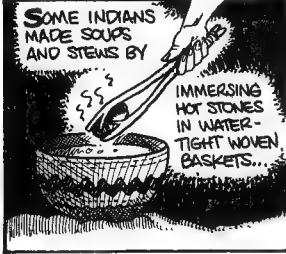
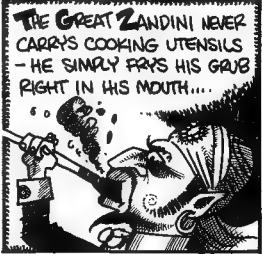
CARRY SHARP UTENSILS LIKE KNIVES, FORKS, OPENERS, ETC. IN YOUR COOKPOT LIKE THIS--AS A PRECAUTION AGAINST TEARING & PUNCTURING OF YOUR PACKBAG...



HANDY ALUMINUM LADLE WITH DETACH-HANDLE FOR SEARING LOTS OF SOUPS, STEWS AND GRUEL...



YOU MIGHT WANT TO MAKE A "NEST OF BILLYS" FROM TIN CANS--GIVES YOU A NICE VARIETY OF COOKPOTS...



Here are a few things you can get from Comix World: Disco Mouse 1 --50%, Weird Waitress Fantasies 1--50%, Comix World button--\$2 pp. Comix world index (1 sheet lists logo artists and main features of Issue). Underground '76 tab--\$1 pp. Photos of many artists, art by Kurtzman, Hansen, Siergey, & others. Portable Fanzine 1 \$1 pp. Photographs (3x5's for 50%, others at negotiable prices). The money goes into improving CW. I'd like, for example, to have more photos in the newsletter, but half-tones are expensive & that extra has to come from sales of the above items, because sub renewals only pay the printer and post office.\* We'll have artists coming from out of town for the Berkeley Comic Fair and some will need a place to sleep for an evening. If you can put someone up, please call and let us know. 415-525-5054. If you get the tape, just record your info and we'll get back to you. You folks coming, plan to make it for the weekend. Party Friday and Saturday nights (one or more of the comic companies will throw a party.), hang out at the Fair on Saturday, and go sight-seeing in San Francisco on Sunday. The Art Show alone will be worth your trip. I think everyone will enjoy the new style of this fair and I'm looking forward to meeting a lot of you there.

-Clay Geerdes

8-78

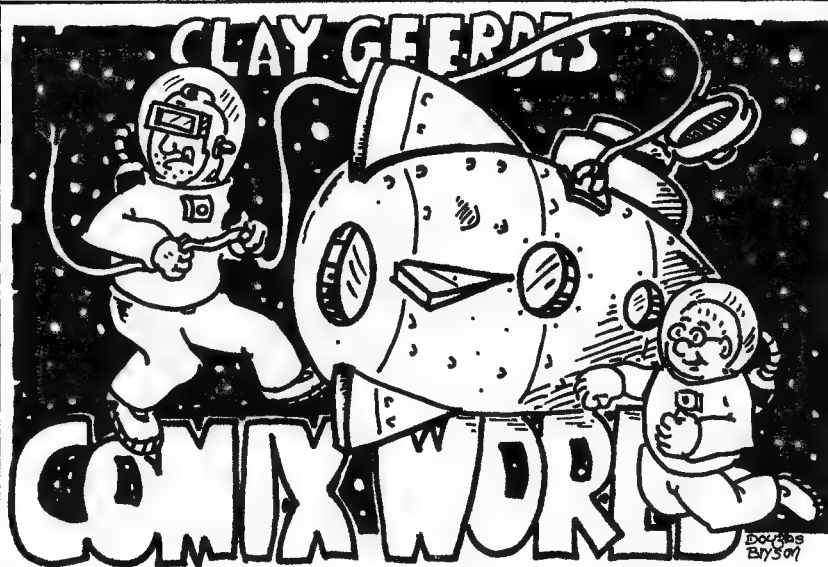


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**STAR REACH**  
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**COMIX WORLD**





COMIX WORLD 103, September 1, 1978. Copyright Clay Geerdes, Box 7081, Berkeley, CA 94707. World Rights Reserved. Logo and photo of Joel Milke, Clay Geerdes, and Tim Boxell © Doug Bryson. Other photos on this page © Clay Geerdes and they may not be reproduced without permission. The bottom line (left to right): Joel Milke, Clay, Tim, Mark Bode (his first con appearance--Bay Con '78), Jim Steranko, Carol, Ron Turner, and Ms. X who was signed by many artists at San Diego Con.



Lee Marrs

Steranko is looking at Jaxon's BLOOD ON THE MOON, the final book in his Indian trilogy. That title was previously used by Luke Short on a novel and later filmed with Robert Mitchum in the lead.\* The Fabulous Furry Freak Brothers and their infamous orange kitty-kat are ten years old and Rip Off Press threw a nice party to celebrate the occasion. Two nice cakes showed up, both with the cat on them, one from the Berkeley BARB, the other done by Lora Fountain. Live music was provided by Automatic Slim. On hand were cover sheets from ZIPPY STORIES 2 and FAT FREDDY'S CAT 4. A lot of books are being held up right now because of a paper strike, so lots of comic stores have run out of FREAK BROTHERS. Ugs always sell well during the tourist season out here, because they are unavailable in many parts of the country. Near the ice tub, Spain and Ted Richards talking



Spain



S. Clay Wilson



Wendy Pini, Trina, Frank Thorne

about Marvel's Conan. Spain did a poster which showed the reality of those gory times a few years ago. Ted says, "They're drawing muscles on him that don't even exist. He oughta be lean." Watch out for ANARCHY COMIX. Among the artists on that one: Jay Kinney and Melinda Gebbie. Looks like Rip Off Press has proved you can sell an \$8 funnybook. The color Freak Brothers sold enough copies the first week to pay all printing costs.\* A great underground art show coming together for the Berkeley Comic Art Fair, September 23, 1978, at Ashkenaz, 1317 San Pablo, Berkeley. You'll see art by Spain, Trina, Melinda Gebbie, S. Clay Wilson, Ted Richards (Mellow Cat), Gilbert Shelton, David Sheridan, and many other folks. Rip Off Press, Last Gasp, Star\*Reach, Comics and Comix, and many other companies will be on hand to deal and look at artwork. Plan to come up for the weekend. Admission to the Fair is only \$1.50. Information from Ashkenaz, 415-525-5054. Call between 10 and 2 daily. SASE to Comix World gets you other information.

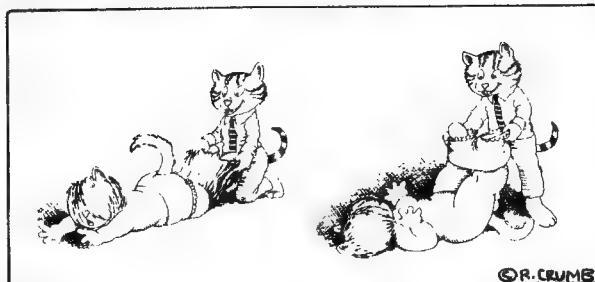


# THE EVOLUTION OF FRITZ THE CAT®

When I was a kid we had this cat named Fred. He was your typical big old nasty dirty tomcat. I used to draw comic strips about him to entertain my little brother and sister. At first I did stories about him as a real cat, walking on all fours and living in the real world of cats and dogs, back alleys, and battles with other cats over territory. These were just simple pencil cartoon strips drawn in composition note-books. I was always drawing cartoons as a teen-ager as a way of avoiding coping with the world. My brother Charles and I did alot of "two-man" comics all through our teen years, in the late 'Fifties and early 'Sixties. Fred became one of the characters in our 'Pogo'-esque animal two mans. Charles' characters began calling Fred "Fritz". So then his name became Fritz. His personality gradually developed. I started doing long solo stories with Fritz as the star character.

(From INTRODUCTION. ©R. CRUMB, 1978.)

Have you noticed that no dog has ever made it big in the Undergrounds? Lots of cats from Kim Deitch's Waldo and Jay Lynch's Pat to Fat Freddy's Cat and Fritz, but no dogs. I asked Shelton one time why he picked a cat and he said, "well, there just always seemed to be a lot of cats around." Crumb's Fred, of course, evolved into the infamous and ill-fated Fritz the Cat, one of the only ug characters ever to be satirized by the National Lampoon. THE COMPLETE FRITZ THE CAT is an excellent study of the development of a character and reading the entire work one cannot help but be impressed with Crumb's mastery. The early story of Fred, reprinted from one of Crumb's notebook comics, shows the presence of many techniques of story-telling and characterization Crumb was to perfect in the late sixties in HEAD COMIX and ZAP. What Crumb realized when he graduated to a rapidograph was the ability of that little weapon to communicate a wider variety of facial expressions than a regular pen. Fritz had his decade and Crumb used Andrea Ostrich to kill him off after the Bakshi fiasco, but what one feels now is mainly how well Crumb succeeded in incorporating all of the themes of the sixties into his work without ever being boring or pedantic. The balance between words and pictures is exquisite. Crumb characters never say anything when their facial and body language have already made their meaning clear. For those whose only exposure to the character has been via the Bakshi films, this book should be an eye-opener.\* The spiffy-looking dog in the straw hat below has to be J. Michael Leonard (author of the forthcoming book STAR WEEVILS) and next to him his recent bride, Suzanne Perada. It appears that monogamy and marriage are coming back into style.



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TED FOWARD, SKATEBOARDER MAGAZINE  
AND KURT LEDERMAN

Well, in the 1940s, they were hepcats and in the 50s the Beats shortened that to cats, then along came the 1960s and 'Mellow yellow' & now we have the 70s and Ted Richards' Mellow Cat. Come and see some of the original art in the show at the Fair in September. Below, that's now Alfred E. Neuman, but the photo of the kid the artist used as a model. Goes back to 1890-something. C.G.



Herman "Red" Toddlepp, of Toddlepp, Toddlepp and Toddlepp.

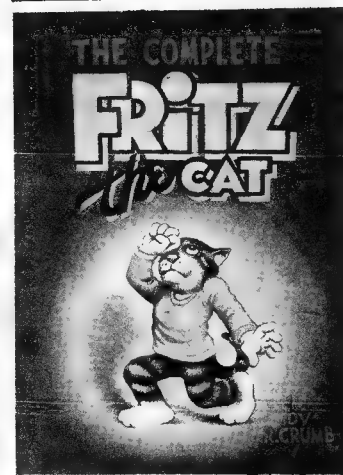
FROM HULLABALOO  
APRIL, 1932.

This unique history of one of the most famous comic characters in the history of the sixties is available from:

Belier Press  
P. O. Box C  
Gracie Station  
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\$6.75 pp in U. S. A.  
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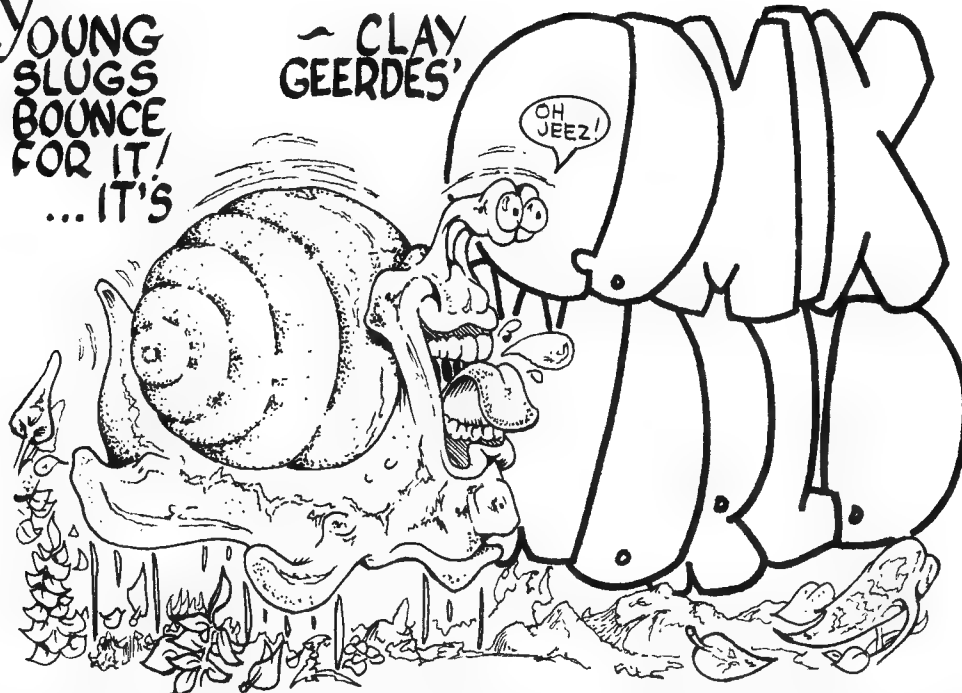
Adults only.  
Include age statement.



©R. CRUMB

YOUNG  
SLUGS  
BOUNCE  
FOR IT!  
...IT'S

~ CLAY  
GEERDES'



STAR★REACH  
SUPPORTS  
COMIX WORLD

THE NEW COMIX

DYKE SHORTS--by Mary wings, who did part of COME OUT COMIX up in Oregon.

HARLAN ELLISON'S CHOCOLATE ALFA-SET, illustrated by Larry Todd. SLOW DEATH 9, more depressing information re nuclear power with art by Greg Irons, Tim Boxell, and others.

A new STAR★REACH and IMAGINE 3. FAT FREDDY'S CAT 4, another in this mini-series from Rip Off Press.

ZIPPY STORIES 2, a second collection of the strips running in the underground papers.

U-COMIX Extra #4 (West Germany), a pornography issue by Mali and werner.

SLUG 7 (ed. Jerome Schiller.)

COMIX WORLD 104. September 15, 1978. Copyright Clay Geerdes, Box 7081, Berkeley, CA 94707. World Rights Reserved. Logo Clay Fourrier. Panels from ZIPPY STORIES 2 copyright by Bill Griffith. Subs: \$5.50 for 24.\* Tim Boxell and Richard Larson stopped by CW to show me the cover art for the revised edition of IMAGE OF THE BEAST, the Philip Jose Farmer novel which was illustrated by Boxell a few years ago. Grisly stuff. NO DUCKS 2 is on the way.\* Arnold Willis of Lost Cause Productions (two issues of LOST CAUSE COMIX exist at 75¢ per, P. O. Box 2634, Des Moines, IA 50315) says readers can expect #3 and TALES OF LOST TIMES #1. The comix are funky, cartoony and loose. Influences of Crumb and Shelton. Lots of dope orientation. LOST CAUSE 1 came out in 1976, 2 in '78. Willis and collaborator Tim Lowe are working on an animated cartoon.\* I loved Bryan Talbot's "Omega Report" from AMAZING ROCK AND ROLL ADVENTURES (England). He calls it Pulp Rock and it's a collage of stuff from that period of late forties and early fifties hard-boiled detective fiction, space adventure, and rock and roll. He admits being inspired by the Invasion of the Body Snatchers, but I think he improved upon that original Jack Finney script. Will the 1977 re-make with Leonard Nimoy measure up? Talbot made this material interesting with his art. Stephen King's Salem's Lot deals with the same theme in supernatural terms. Ditto THE SHINING.

Gold Key re-issued a Donald Duck Christmas issue in September. That's together.\* Ever wonder how Siamese twin men do it? So did Judith Rossner, evidently, because the author of TO THE PRECIPICE and WAITING FOR MR. GOODBAR has her heroine marry a Siamese twin in ATTACHMENTS, the year's kinkiest novel. The original Siamese twins were Chinese. Chang and Eng were born in 1811 and spent most of their lives with Barnum's circus before they retired to farm in North Carolina. Rossner uses them as a jumping off point for a novel that may be unfilmable. Chang and Eng married and produced 22 kids between them, spending three days with one wife, three with the other. They died in 1874. Rossner's twins do not live that way. They get it on as a foursome and wind up surgically separated. ATTACHMENTS is a bizarre reading experience and I won't presume to review it for you. At least one underground artist became fascinated with the subject of Siamese twins: Roger Brand drew a story for YOUNG LUST called "Evil was Half the Bargain."

You folks can make your own comparisons.\* ZIPPY STORIES 2 reprints another group of Bill Griffith's ug tabloid strips. A lot of incisive social criticism by an artist who stays on top of things. Many like to refer to his work as Dada, but he denies this in a recent interview conducted by CASCADE COMIX MONTHLY. I would say there is a sense in which all comics are dada, but I don't want to carry on with that argument.\* Next to you is the cover to Brad Foster's FEVER PITCH. Only about a hundred copies of this work exist and a dollar may still get you one from him at 1020 East 45th St, #257, Austin, TX 78751. Brad may still have copies of his other mags, TALES OF THE GIGAGS and JABBERWOCK. Some of his work will appear in future mini-comix now in production at COMIX WORLD.\* If you're reading this at THE BERKELEY COMIC ART FAIR, thanks for coming and supporting us.\* SLUG 7 is \$1.25 from Jerome Schiller, 332 Market St., Santa Cruz, CA 95065, and it's worth the money just to get those Jim Phillips posters! Finest work since the Rick Griffins of the sixties. The same group of artists and writers put out PEER PRESSURE about a year ago.

FUGGIN' LOUSY.  
NO-GOOD COMIC  
BOOKS!! JUST  
AIN'T FUNNY  
NO MORE!!



©1977 BILL GRIFFITH

## Griffith Observatory "...BUT, SARGE!!"

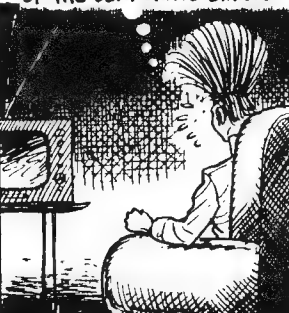
I'VE JUST FINISHED  
READING "FOUR  
ARGUMENTS FOR THE  
ELIMINATION OF T.V."  
...I'VE BEEN OFF TH'  
TUBE FOR 2 DAYS--

...THIS IS ONE OF  
THE MOST IMPORTANT  
BOOKS OF THE  
20TH CENTURY.



by JERRY MANDER, William Morrow Co., N.Y.

...THAT INSIDIOUS BOY..  
ROBBING MILLIONS OF THE  
ABILITY TO RELATE TO THE  
WORLD AS IT REALLY IS..  
...ALIENATION UPON ALIENATION..  
HYPNOTIC, EVIL TOOL  
OF THE CORPORATE GIANTS..



FEVER PITCH



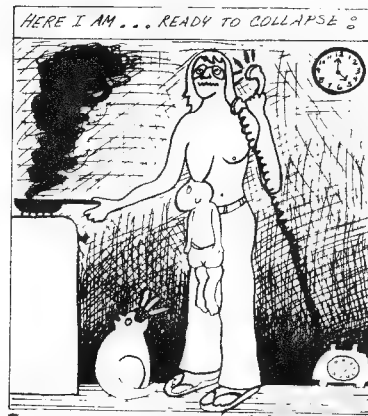
©BRAD FOSTER, 1978.

~ Clay Geerdes

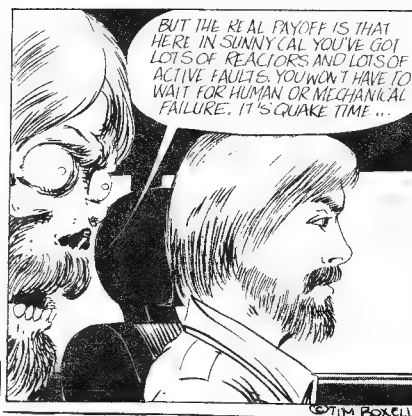




Another comic that deals with the feminine experience is MAMA DRAMAS (Last Gasp has it). Inside, Debra McGee, Terre Richards, Trina, Delores Thom, Edna Jundis, Suzv Varty, Joyce Farmer, and Shelby Sampson deal with their experiences as mothers. Some of you guys who think being a Mom might be easy should read this one. Cover by Trina. \$1.\* Guy Colwell is back in the Bay Area from France and will have an Art Show in the gallery above old Uncle Gaylord's, 2036 Polk Street, San Francisco, CA, 648-2166, from September 30-October 15.\* The next eight-pager from COMIX WORLD is BABYFAT and it's 50¢ and a stamp. So are DISCO MOUSE and WEIRD WAITRESS FANTASIES. Art by Vojtko, Erling, Whitney, Foster, Fourrier, Castor, Wozniak, and others in this mini-comix. COMIX WORLD INDEX is only 25¢



SLOW DEATH 9 is all about nuclear power and the plants that produce it. The message is that you can stop all your worrying about it, because it's too late. A good earthquake that wrecks a couple of those reactors and it's all over baby blue. So how come we gotta read about it in a comic book? Or about Cancer? That's the subject of Slow Death 10. SD has always been a fairly pessimistic title since its inception back around 1970. SD 9 is bleak as hell and the artwork, however well done, is a bummer to look at. Will anyone learn anything from this book? Do undergrounds reach any but an audience that already knows? SD 9 is a 24-pager because some artists just didn't get their work in and Ron Turner had to get the book out. Artists in the book include Greg Irons, Michael Becker, Dennis Ellefson (panels at bottom right), Errol McCarthy, and Tim Boxell (panel right). It's a buck. CHOCOLATE ALPHABET is \$1.25. Author Harlan Ellison won a Hugo again this year at Iguanacon in Arizona. Illustrator Larry Todd got a Fantasy Comic Art Award. Dale Enzenbacher won an award for his sculpture. Todd's painting Moby Gleep is out as a poster and is \$4 by mail from Last Gasp Comix, Box 212, Berkeley, CA 94702. A new color Vaughn Bode poster is \$4 as well. Some Bode work and a Richard Corben interview appear in the latest issue of BATTLE FLAG. Corben is asked about the ug business (about which he knows very little, never having come to the West Coast to check things out) and says Kitchen and Turner are "just barely" in business. Says Rip Off Press doesn't print anything new. Just reprints. That's funny. They've continued to produce new material via the Syndicate since 1969 and haven't missed getting out some new books every few months as far as I know. Certainly the work being produced by the Syndicate, art by Bill Griffith, R. Diggs, Larry Gonick, Ted Richards, David



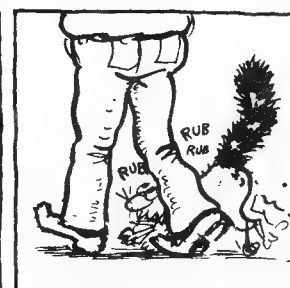
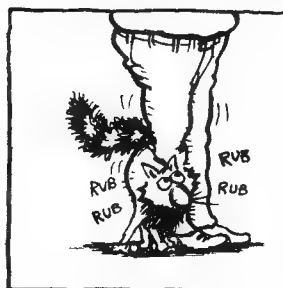
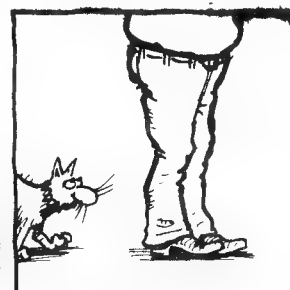
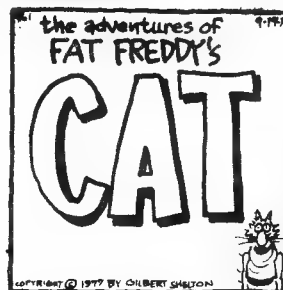
with any order for the mini-comix.\* TALES OF JERKY, THE STONED VAMPIRE is \$1.35 pp from Jane Oliver, P. O. Box 1051, Guerneville, CA 95446. Jane's first comic was all about the Baegles.\* Nice review of DOPE COMIX in comic format by Fred Hembeck in The Buyer's Guide. He says Kirby's DEVIL DINOSAUR is "a comic only Timothy Leary could appreciate." We need wit like that.\* Another nice mini-comic is FUNNY PAPER #1. 50¢ pp from Richard Krauss, 4333 N. E. 29th Av, Portland, Ore 97211. First run was only 100. 2 8 1/2 x 11" pgs folded once. Nice cartoon style.\* The world's biggest Hooker's Ball will happen at the Cow Palace in San Francisco, October 20, 1978! Yahooooo!!!



SIMPLE... THEY WERE ADVANCED TO THE POINT WHERE THEY MUST HAVE HAD SOME KIND OF MISHAP AN ACCIDENT. THE WHOLE PLANET MUST HAVE BEEN CONTAMINATED... THE WALL WAS AN EFFORT TO SEAL THINGS OFF. THEY MUST HAVE ABANDONED ALL NUCLEAR ACTIVITY... THEY KNEW THAT IT WAS A MISTAKE A HORRIFYING ONE!



Sheridan and Gil Shelton is a lot fresher and more experimental than the mundane muscled, big tits, and monsters that Corben continues to air-brush out for the Warren mags.\* DYKE SHORTS is another personal comic by Mary Wings whose first was COME OUT COMIX. This book tells about the lifestyles and fantasies of gay women. One particularly humorous story concerns a woman who wants to have a child and does it through artificial insemination. \$1.25 from Mary Wings, Box 23984, Oakland, CA 94623.





COMIX WORLD #105. October 1, 1978. Copyright Clay Geerdes, Box 7081, Berkeley, CA 94707. World Rights Reserved. Subs: \$5.50 for 24, \$10 for 48. The mini-comix are 50¢ by mail. Now available: A Humour (few), Disco Mouse, Weird Waitress Fantasies I, and Babyfat I. Babyfat is a little eight-pager of illustrated weird news items with art by me, Gary Whitney, Bob Vojtko, Scott Shaw, Brad Foster, and Fred Hembeck. #2 is in production.\* That marsupial logo is by ex-Boston artist Larry Gonick who has emigrated to California where he has just completed the first volume of an incredibly witty and educational CARTOON HISTORY OF THE UNIVERSE, a book anyone can read. You have to swear to being an adult to read most ug comix, but not this one. Volume One takes the reader from the beginning, the Big Bang, to the extinction of the dinosaurs and the beginning of humanity. Next issue picks up on early humans.\* ZAP 9 (see preview panels) came out Friday, September 22, 1978. It's the first dollar Zap. The first one sold for a quarter a decade ago, now it sells for over a hundred bucks. Cover by S. Clay Wilson, who maintained his crude and irreverent image at the Berkeley Comic Art Fair by posing for photographers with his third finger raised. Wilson sat in the dealer's room part of the afternoon selling \$20-30 dollar drawings of the Checkered Demon, probably the most anarchic character in comic history. The table was littered with imported beer bottles (and you thought he drank only domestic beer, right?) and shrouded with smoke from Roger Brand's chain-smoked cigarettes. Nearby, Spain sketched the same big-titted woman again and again, the drawings going for \$10 and over. In the recently published R. Crumb

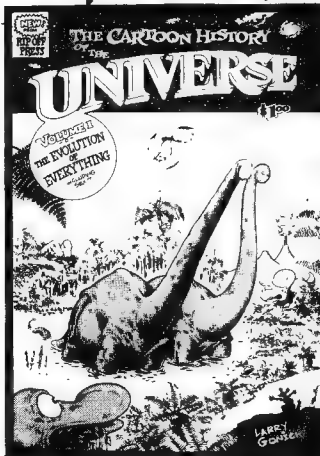
Sketchbook (done in Germany--\$25 a copy), there are numerous drawings of Aline Kominsky, all of which only means that artists dig drawing their wives or girl friends. Betty, in Crumb's Zap 9 "Lap O' Luxury" satire, is another of those big-assed ladies he loves so well. A lot of fine Robert Williams and Spain in this long-awaited Zap. Spain continues his Sangrella, a futuristic tale of cloning and bad ladies with Planet Comic space ships; both Spain and Trina love those old Planets. Me, too.

**Mondo SNARF**  
\$2

Surrealistic Comix by  
Armstrong  
Beck  
Crumb  
Deitch  
Griffith  
Kitchen  
Newhall  
Pontiac  
Spiegelman  
Stiles  
& more!



Chromium satirist Williams takes on the entire continent in an amazing centerfold: "The Mystery Map of Assinine Atoll." There's a new Coochy Cooty two-pager and a page of Gilbert Shelton's Motoring Tips. Definitely a superior underground comic.\* Ken Hyland was at the Fair taking pix for his new Amazing Fantasy Gazette, a west Coast oriented publication which will begin coming out every other month then become a monthly. Information from him at 127 Montgomery St., Suite 504, San Francisco, CA 94104. 408-294-7964.\* Mondo Snarf should be on the stands this week. Larry Rippee was in Wisconsin recently and said the book had gone to the printer.\* **CHECK LIST:** Anarchy, Cartoon History of the Universe, Tales of Jerry, the Stoned Vampire (Jane Oliver), The Funny Book 3, Roldo the Barbarian (1232 Downing St., Winnipeg, Manitoba, Canada R3E 2R7), Chocolate Alphabet, and Slow Death 9 and Zap 9. \* Fine comic art--George Wunder's Amateurs at Arms (from Stackpole Books). \* Tom Hosier's latest weirdness is Adventure in Pathology. \$1 pp from him at 1044 Chapel St. Apt. 507, New Haven, CT 06510. Tom does things like Purple Warps and Worm and Modern Correspondence. Dada. \* Now running in the BAY GUARDIAN, San Francisco Gothic, a strip by Trina, who just sold a story to Heavy Metal. \* In Cheri (Oct, pp 54-57), Sex Mutants by Melinda Gebbie. That mag also runs Mary Satiava's stuff.\* **THE BIG TWO DOLLAR SPECIAL.** From Comix World. You get a copy of 1) PORTABLE FANZINE 1; 2) SEATTLE SIMPLETON 1; and 3) UNDERGROUND '76. All for \$2. October only. Don't forget to give a Christmas subscription to CW to a friend.\* **OMNI** is out. **PENTHOUSE** is into the Science Fiction market in a big way with this one.\*



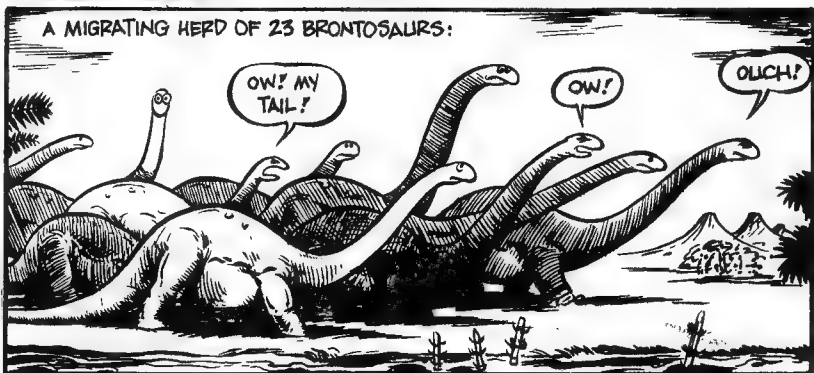
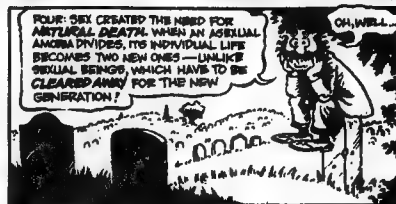
Ultimate gore: the cover for BLOOD LATHER displayed in the art show at the Berkeley Comic Fair. Art by Boxell and Larson. Hardest core: The art from WHITE WHORE FUNNIES 2. On hand to watch the reaction were Raye Horne and publisher Larry Fuller. Fuller's next is GAY HEARTTHROBS 2. \* Be warned about a mag called MALE CHAUVINIST. The people who are publishing this put out FACES and NEW PINK and burned a lot of artists and writers.\* The ultimate color snapshot: Spain, Wilson, Shelton, Joel Beck, and Roger Brand together at the comic fair. \$.50 from CW (plus a 15-cent stamp). \* Berkeley BARB splits in two in October. The ad section becomes THE SPECTATOR, a sex paper (25¢) and BARB goes for news and becomes free.

## Freelance Victory

An administrative law judge turned down Larry Flynt Publications' attempt to reopen the unemployment case it lost to freelancer Charles Raisch (see July's newsletter). The judge ruled in May that Raisch was entitled to unemployment benefits because, like regular employees of a company, he did not have control over his work.

Flynt has only one slim chance to overturn the case. He can still appeal to an unemployment appeals tribunal on the basis of procedural error, but not on the substance of the decision.

At MA's request, Bay Area Lawyers for the Arts referred Raisch to Barbara Ginsberg, a local attorney, who provided valuable legal counseling. If you have questions about whether you might be eligible for unemployment benefits give MA a call at 441-2557.



## Porn to politics

## Colors explode at comic festival

By RUTH GERSHENZON  
STAFF WRITER

Comic artist S. Clay Wilson grinned broadly and extended his middle finger in a cheerful "fuck you," holding the pose until the photographer snapped the picture.

The occasion was the Fifth Annual Berkeley Comix Art Fair, stomping ground of local Bay Area underground comic books and their artists and publishers. The fair was held all day Saturday at Ashkenaz, a local cultural events center.

The fair, whose organization was directed by comic book historian Clay Geerdes, is as exclusive to the Bay Area as "It's It" ice cream sandwiches — where else in the U.S. can one hundred underground comic book cartoonists and five underground comic publishing companies be found?

Serving as much as a reunion for local underground comic artists as a way for those artists to promote sales of their comic books, the fair had a prevailing mood of obscenity with a smile.

Buyers at the fair were more often than not insiders in the underground comic book world, going from dealer's table to dealer's table searching for a specific comic book with the air of a long-time grocery shopper scanning supermarket shelves for the Best Foods mayonnaise.

While comic book dealers' tables are a necessary part of any comic convention, the Berkeley fair also featured a cartoonist's art gallery and continuous showings of Bugs Bunny, Daffy Duck, and other cartoons.

Underground comic art, traditionally a racy marriage of straight pornography and mind-expanding drug hallucinations, is expanding its scope to include some more serious issues. Recent strips now speak to the issues of nuclear power, seal and whale slaughter and the problems of Native Americans.

Last Gasp underground comic book publisher's "Slow Death" and "All Atomic Comics" series are examples of this unfunny, un-smutty branch of comics.

Current directions in underground comic books can best be assessed by listening to the cartoonists themselves, and there were more than two dozen of the normally-reclusive artists on hand at the fair.

Guy Colwell, creator of the "Inner City Romance" comic book series, considers himself more of a serious artist but supports himself by cartooning. He is not the only underground comic book artist who is in it strictly to make money.

Making money by selling underground comics at \$25 a page? "Well, it's more than I earn selling my paintings," Colwell said.

Colwell, with red whiskers and serious demeanor reminiscent of Van Gogh, frequently inks in his paintings and includes them in his comic strips. Since his first comic was published in 1972 Colwell's comics have focused on the pit-falls and lusts of day-to-day living from a non-comic perspective. "My ideas come from my present life, from what's around me," Colwell said.

In 1968, Colwell refused the draft and spent a year and a half on a prison farm, which explains the frequency with which convicts — both escaped and still serving time — show up in his strips.

Colwell's cartoon characters' LSD experiences are a direct reflection of his own. "If acid is in my comics, then it means that I just recently tripped," he said.

Traina Robbins is the most commercially successful of the growing number of women cartoonists in the traditionally all-male world of underground comic artists. She has a regular strip in the Bay Guardian called "San Francisco Gothic" and has recently sold some of her work to Heavy Metal, a comic magazine owned by National Lampoon.

"A lot of underground cartoonists are sexist pigs," Robbins said. "They depict rape as a hilarious riot which is even funnier if the woman's body is torn apart afterwards." Robbins criticized the cliché of the great big woman with large breasts and protruding nipples, "just perfect for a little guy to ride on," propagated by R. Crumb, S. Clay Wilson and other leading male underground cartoonists.

As a reaction to this, Robbins helped form the Women's Comics Collective in 1972, and edited the first underground all-women comic book published by Last Gasp, titled "It Ain't Me Babe."

Robbins emphasizes "sword and sorcery" and detective adventure comics, featuring female protagonists. "I live in a fantasy world; my protagonists are what I see," she explained. "My women are all five inches taller than me and very tough."

Robbins described the basic difference between male and female-drawn comics. "If a man draws a cartoon of a rocketship journey, the pilot will be a man, and he will be served coffee by a woman. When a woman does the same strip, the ship's pilot is a woman."

There are now nine Bay Area women cartoonists who publish a regular underground anthology of their work titled "Wimmin's Comix."

Gilbert Shelton, creator of "The Fabulous Furry Freak Brothers" comic books, described his efforts as "more philosophical than political."

Budweiser in hand, the Austin-bred creator of Freewheelin' Franklin, Phineas, and Fat Freddy and his street-wise cat described the now-famous furry friends as "one third archetype, one third people I know, and one third me."

"I don't consciously try to look for stories," Shelton said. "I just go to bars and parties and listen." Shelton's famous statement that "dope will get you through times of no money better than money will get you through times of no dope," is something a friend — who refused to be given credit for it — said to him once.

Shelton, who has been living in the Bay Area for the last ten years, said even though his characters smoke a lot of dope he himself is never stoned when he draws them. "It takes me eight hours to do a page as it is," Shelton said.

The music of Grateful Dead, old Rolling Stones, and Leon Russell reigned at the fair, a direct reflection of the fact that most of the creators of underground comic books are survivors of the Haight/Ashbury days and are now more than thirty years of age. Twenty-two year old cartoonist Jane J. Oliver is a refreshing exception to that rule.

Oliver spoke enthusiastically of her first two comic books, "The Beagles Looney Hearts Club" (a pre-Rutles, pre-Stigwood Beatles take-off), and "Tales of Jerry, the Stoned Vampire."

"I was always seeing these movies in my head," Oliver said, explaining what led her to comic book art. "Writing didn't quite do it, and art didn't quite do it, so I combined them."

Oliver, who grew up with not only Superman and Batman, but also the Fabulous Furry Freak Brothers, is planning a second Beagles comic book. "It is a cross between Shakespeare's 'Macbeth' and the 'Paul McCartney is dead' theme," Oliver said. The titled, appropriately, will be "McBeate."

Publishers are very important in the underground comics world. Because no one else will publish the comic book material if they don't, an underground comic publisher can effectively act as censor as well as publisher.

But when offended parties file pornography suits against the comics, the publisher takes the rap.

Last Gasp, along with Rip-off Press, the other major Bay Area underground comic distributors, keeps its advertising to a bare minimum, relying mainly on word of mouth to sell their comic books.

"We make only four cents gross profit off of every comic book that retails for a dollar, so we don't have much choice," Turner said.

But with major California record store chains such as Music Plus, Odyssey and Tower Records now featuring underground comic books for sale in their newest push, "our comic book sales are really flying," Turner said.

\$100  
FROM  
YOUR  
DEALER  
NOW!



ZAP COMIX #9

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THE  
PRINT  
MINT



GOLLY!  
WHAT  
A  
BIG  
PEN!

ALL US U.G.-  
CARTOONIST  
GROUPIES READ  
**CLAY GEERDES'**  
**COMIX  
WORLD**  
'CAUSE HE'S  
SO CUTE!

©Brad Foster 1978

COMIX WORLD 106. October 15, 1978. Copyright Clay Geerdes. Box 7081. Berkeley CA 94707. World Rights Reserved. Subs: \$5.50 for 24, \$10 for 48. Logo by Brad Foster, author of *Tales of the Gigags and Fever Pitch*. \* Since April of this year, Trina has been doing a comic strip, *SAN FRANCISCO GOTHIC* for the *BAY GUARDIAN* (below). No doubt the girl with the match is Casey, Trina's daughter. She's seven this year. Look for *WOMEN IN THE JOHN*, a collection of women's graffiti with illos by Trina. \* *LEMME OUTA HERE!* with a cover by Mike McMillan is a collection of stories by Robert Armstrong, Mark Beyer, M. K. Brown, R. Crumb, Kim Deitch, Justin Green, Bill Griffith, Aline Kominsky, and Diane Noomin, all of which deal with some aspect of childhood and middle-class life. If you dig autobiographical comix and are interested in the minutiae of these folks' lives, this is your trip. \* Ron Turner says he is going to publish *MICKEY RAT 3*, though the book isn't drawn yet. He's talked about it with Armstrong, who had a serious brain operation and is convalescing in San Francisco. S. Clay Wilson hung out at the Friends of Books and Comix recent book fair at the U-C Extension peddling \$50 Checkered Demon sketches. All the nasty ones sold at the Berkeley Comic Fair. Talking about the perils of cartooning, Wilson said some sharpie counterfeited several pages of his work (and of Crumb and Spain's), an art dealer lost two drawings, and (believe it or not) someone went to Amsterdam and passed himself off as Wilson for SIX MONTHS! The guy got all his rent and groceries and did nary a single drawing in all that time. If that was you and you're reading this, write me a letter and tell me about the experience. It couldn't have been Great Imposter Demara because he's long retired. \* In San Rafael, Friday, Oct. 13, at 747 "B" St., from 5-9:30, The

Peanut Gallery presents the First Concrete Foundation of Fine Arts Show. Work by Kelley, Mouse, Moscoso, Sheridan, Larry Noggle, Pat Ryan Linda Muller, Enid Hansen, and Tim Harris. The show runs throughout October. \* Dave Geiser has done a beautiful set of color drawings and they are available as a signed and numbered set

from Jerry Tomastewicz. \$20. 5405 South 33rd Avenue, Omaha, Nebraska 68107. \* *RAINBOW FUNNIES 2* is out. An eight-pager (5x7" format), it's 35¢ from Third Coast, P. O. Box 806, Williams Bay, WI 53191, a must for collectors of mini-comix. In the same vein is Bob Vojtko's *FEATURETTE 1*, a collection of his COUPONS gags. 25¢ and a stamp from Bob at 1120 Euclid Ave., Lorain, Ohio 44052. For Bob's more outrageous stuff, see the latest issue of *HUSTLER HUMOR*. \* *GRAPHIXUS 5* from England is an all comix issue, well, almost; it reprints an article I wrote on ugs and ECs. Cover is by Brian Bolland. \* *INS AND OUTS* comes from Amsterdam, a nicely laid out mag with articles re contemporary politics and happenings. It's in English and reputed to be produced by a number of expatriate New Yorkers and Dutch folks.

THE MOLE  
B'D EYES  
LITFACE  
PRUNFACE  
MRS. PRUNFACE  
FLATTOP

WHO'S  
NEXT?

Dick Tracy, Pat Patton and Chief Brandon have reason to smile in this cartoon from 1944. The law has triumphed. To see them in action against a bestiary of criminality, visit: **DICK TRACY: The Art of Chester Gould**, The Museum of Cartoon Art, Port Chester, N.Y. October 4-November 30, 1978



©Chicago Tribune NY News Syndicate 1978

AW... RATS!! I KNEW I SHOULD OF HELD OUT FOR KEVIN... NOW I'M STUCK WITH HERMAN FOR TH' JUNIOR PROM...

OH YEAH!! IS IT THAT PASSION-FLOWER PINK LIPSTICK I'VE BEEN WANTING??

DIDI. CLOSE YER EYES. I GOTTA SURPRISE FOR YA!!

NO... BUT YER GETTIN' WARM

SHAKE

**HAIRY HAMBURGERS** CHOK!

WATCH THIS!!

UM...

HAH! HAH!

JEERIS CHRIST, BARRY!! LOOKIT THAT KID!! HE'S MAKIN' HAMBURGERS UNDER HIS ARMPIIT!!

MY FIRST JOB WAS AT MCDONALD'S. [ONLY "2 BILLION SOLD" THEN...]

Each issue of THE AMERICAN CARTOONIST is \$2. The Reuben Banquet Issue is \$4. The TAD DORGAN catalog is \$2.50. Box 2311, Bridgeport, CT 06608. I recommend the Dorgan work to anyone who loves that pre-Ben Day pen style which was so influential on Crumb. \* WITZEND II, an adults only issue containing a lot of sex art, comes from Bill Pearson, Box 13, Derby, CT 06418. \$5 pp. \* Jerry Muller is now handling the originals of Ralph Bakshi. His catalog from Box 743, Costa Mesa, CA 92627. \* Hooker's Ball, Oct 20, at the Cow Palace. An article on Vaughn Bode in *COLLAGE* No. 13 (June, 1978). \$1 pp from P. O. Box 965, Los Gatos, CA 95030. \* Alternative Education Fair at the Hall of Flowers, Golden Gate Park, San Francisco, Oct 22, 1978. Call 474-4344 if interested. \* *SOOPERMAN?* Yep, a rather poorly made spoof on the Man of Steel is making the rounds. Clark Bent and Lois Lewd work for the Daily Clit. A great mind at work on this one. It's F-Rated by this publication. Meanwhile, a fine story about Superman and Lois is in *INS AND OUTS*, but don't tell DC.

**SAN FRANCISCO GOTHIC**

TRACK TWENTY-NINE AND YOU CAN GIVE ME A SHINE

SOB

I'M WORRIED DIMITRI'S GETTING DEPRESSED

I'LL TRY THE COPS AGAIN

STOP THAT KID!

EEE!

©TRINA-78

HERMIONE, I TOLD YOU NOT TO PLAY WITH MATCHES!

FIRE-CRACKERS!

AN MOM CANTHIA TELL A CHERRY BOMB?

I'VE GOTTEN THROUGH TO THE POLICE!

THANK GOD!

CONTINUED

by Trina Robbins

# BIZARRE COMIX



TWO COMPLETE SERIALS

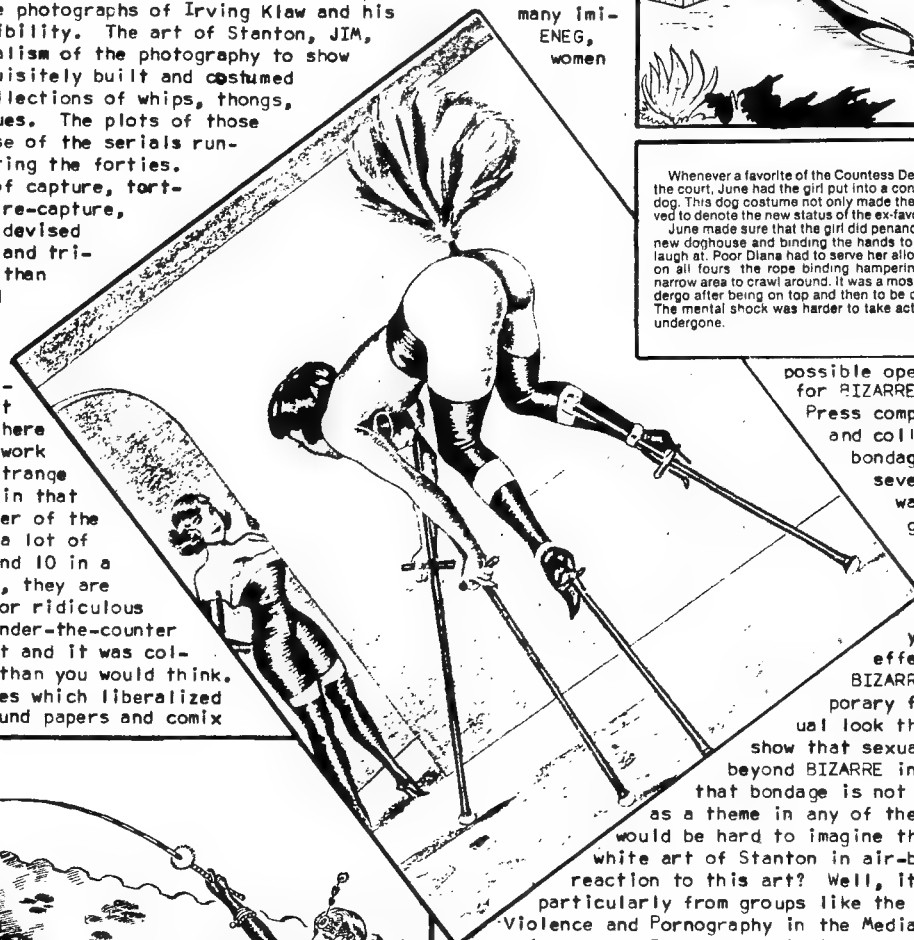
When I was a kid, bondage comics were as clandestine as pornographic playing cards. I saw some of them for the first time at a pool hall where I worked on "O" Street in Lincoln, Nebraska. They belonged to a slick insurance salesman who claimed to be from L. A. All those beautifully drawn (sculptured?) women tied up and tortured in hundreds of unique ways. I didn't understand it at all. Who would want to look at stuff like that? It wasn't until years later that I began to understand the nature of the working class culture I had grown up in, to realize that the men, while pretty macho on the job, were usually dominated by the women in their homes. Blondie was a good index to the times. The men read magazines written for them with titles like STAG (1937), while the women read the LADIES HOME JOURNAL or TRUE CONFESSIONS. Lest you think bondage was a theme only in BIZARRE COMIX or EXOTIQUE, consider that there were many detective magazines published during this period which were illustrated with photographs of women tied

to chairs or poles, women in distress who were not going to be rescued by anyone like Superman or Captain Marvel. Take a look at some Golden Age Wonder Woman comics and think about the number of times the heroine appears tied up with her own golden lasso or chained in some mad scientist's basement. The restraint and torture of women was a theme which permeated the media of the forties and fifties, a symbolic revenge trip for the men who were dominated in their homes. Once the theme became interpreted in art, however, it was free to expand something new. The bondage photographs of Irving Klaw and his tators are limited by possibility. The art of Stanton, JIM, et. al. transcended the realism of the photography to show as beasts of burden or exquisitely built and costumed dominatrixes with large collections of whips, thongs, chains, racks, and techniques. The plots of those bondage tales followed those of the serials running weekly at theaters during the forties. Usually, they were cycles of capture, torture, escape or rescue, and re-capture, but an artist like Stanton devised much more elaborate trials and tribulations for his heroines than the writers at Columbia and Republic Studios. BIZARRE MUSEUM is far beyond THE PERILS OF PAULINE or THE TIGER WOMAN. What evolved is, to me, a form of art for art's sake. I'm sure there are many who see Stanton's work as erotic, and it is in a strange way, but it's equally certain that the more sophisticated reader of the seventies is likely to see a lot of the drawings in BIZARRE 9 and 10 in a more humorous light. To me, they are more theater of the absurd or ridiculous than eroticism. This was under-the-counter stuff when it first came out and it was collected by many more people than you would think. The atmosphere of the sixties which liberalized sexuality and made underground papers and comix

and become many imitators, women



Whenever a favorite of the Countess Dee Sayde required lowering of her status in the court, June had the girl put into a confining costume shaped into the form of a dog. This dog costume not only made the former favorite get humility but also served to denote the new status of the ex-favorite who was now in the doghouse. June made sure that the girl did penance by having the girl's name placed on her new doghouse and binding the hands to a stake in the ground, for all to see and laugh at. Poor Diana had to serve her allotted time of punishment crawling around on all fours, the rope binding hampering her movements and limiting her to a narrow area to crawl around. It was a most humiliating experience for the girl to undergo after being on top and then to be degraded downward to the level of a dog. The mental shock was harder to take acting as a dog than the actual punishment undergone.

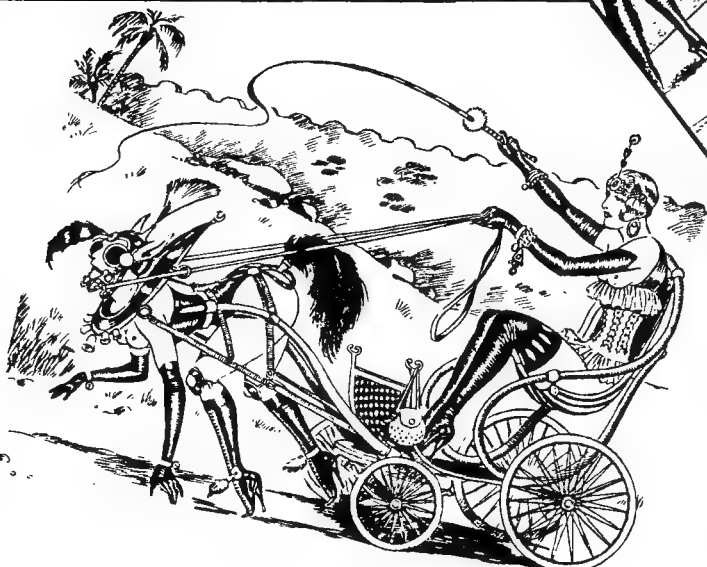


possible opened up the possibility for BIZARRE to surface. Belier Press compiled the earlier serials and collected together numerous bondage photographs. By the seventies, BIZARRE COMIX was out and a post-hippie generation had a chance to compare ZAP with the stuff many of their daddies had been hiding under the mattress years before. Just what effect the re-emergence of BIZARRE will have on contemporary folks is unknown. A casual look through today's media will show that sexual fantasy has gone far beyond BIZARRE in some directions, and that bondage is not particularly dominant as a theme in any of the major sex slicks. It would be hard to imagine the abstract black and white art of Stanton in air-brushed color. Women's reaction to this art? Well, it is unlikely to be good, particularly from groups like the Bay Area Women Against Violence and Pornography in the Media. This group is having a conference on Pornography in San Francisco on November 17 and you can only go if you're a woman (info, write P. O. Box 14614, San Francisco, CA 94114--they publish a Newspaper for \$5 a year). Bondage art is, of course, not pornographic, and whether or not it degrades the image of woman depends upon your viewpoint. On one hand, it shows women of superior strength and imagination in positions of power. It shows these women competing with one another on many levels. Men are inconsequential in bondage art, appearing as victims when they appear at all. The bondage heroine is an exaggerated version of the dominating punitive mother, an idealized fantasy made to appeal to the masochist (male or female). BIZARRE is only history now--or is it?

-CLAY GEERDES  
10-10-78

BIZARRE COMIX / U.S.A. (Only)  
Surface (Book Rate): \$7.25 (\$6.50 + 75¢ Postage, etc.)  
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## THE HOOKERS BALL

Zydeco Band (They play Ashkenaz, 1317 San Pablo, Berkeley, Friday, November 3). Ida plays an amplified accordion. Pepper got her Belly Dancers in motion only to find herself being mocked by a pair of bikini-wearing bunnies who had jumped up from the audience to do a bit of go-go dancing for their clique of admirers in the pits. Rightfully bugged at being upstaged, she got the Coyote helpers to 86 the models who did not go gently into that good audience. A woman lay on her back getting a butterfly job (with acrylic paint--not what you thought, huh?), while a couple of folks in orange and black insect drag disco-ed for the cameras. Is there no cure for Travoltism? There was less nudity this year than before, probably because people felt less secure in the Cow Palace than in the plush lobby of the San Francisco Hilton, not to mention that the skimpy costumes were little enough protection against the grasping hands. I know people who are afraid to go to anything where they will have to give themselves up to the flow of a mass crowd. Like this one. People get trampled to death every year at the bullfights in Mexico and Spain. You fall down on Polk Street on Halloween and it's all over, baby blue. British cartoonist Hunt Emerson and Sue Varty were in the mass but I didn't meet them until the following day (interviewed in CW 108). They're in America for a month. High above the arena were hundreds of blown-up condoms in a fish-egg cluster. They were supposed to fall at the opener, but Scott Beach gave the word and they didn't. You can always rely on rubbers, right folks? -Clay Geerdes 11-78

COMIX WORLD 107. November 1, 1978. Copyright Clay Geerdes, Box 7081, Berkeley, CA 94707. World Rights Reserved. Subs: \$5.50 for 24, \$10 for 48. The latest in my series of mini-comix is BABYFAT 2. 50¢ and a stamp.\* The Fifth Annual Hooker's Ball happened at the Cow Palace in San Francisco on Friday, October 20, 1978, and I'd like to say it was the greatest as well as the biggest party to date, but it wasn't. Bigger ain't better, just bigger. When Margo St. James got the first one together at the Longshoreman's Hall out in North Beach (her turf), it was a gathering of the tribes with everyone participating on some level. Gradually, as it moved from hotel to hotel, it got more and more plastic, more of a side show designed to please the straights with the \$15 for tickets. This year, it was all commercialism. The Cow Palace is a fucking barn, a monster the size of an aircraft hanger out on the edge of the redneck district of San Francisco, the home of the wrestling matches and the animal shows. Outside, tough cops in blue coveralls patrolled the exits and parking lots to keep out the teenagers who felt excluded from a great party by the discriminative ticket prices. Inside, all kinds of posters and masks and t-shirts and other schlockola was on sale at sky-high prices. A glass of ice with a thimblefull of orange juice inside ran for a buck and a half. With a handful of exceptions, the costumes were rented (tendy slummers from the wealthy suburbs always rent, never create their own) and most of them reflected the emptiness of the lives hidden inside them--a gang of insects, birds, beasts, monsters, and products--one guy even wearing a bag of junk-food groceries. There were several thousand more spectators than participants and most wore looks of not-so-quiet desperation as they proceeded to drink themselves into the kind of bravado necessary to grab a woman's ass or insult her from the safety of a group. The Ladies (Cow Palace consciousness) Room was a study in chaos with men standing up on the toilets in those white-washed stalls so they could look at the women or drag queens in the stalls next to them, which would have been humorous had it not reminded me that this has become such a serious problem at San Francisco State University--on that campus, a lot of rapes and muggings have occurred in the johns and one finds signs on the doors and mirrors that read "BE ALERT". The women entering the john at the Cow Palace (ready to drop the public mask for a moment of rest) were startled to find the room filled with the same touchy-feely atmosphere as the hallway they had just escaped. Queens were calling out women's names and getting masculine answers from the occupied stalls and there was a lot of Panamanian smoke in the air. Memorable scenes: Margo St. James riding into the arena on the back of an elephant as the pit gang tried to control the press--all of us were out for the best photo and a few of us got it, while the others blew it by being in the wrong spot at the wrong time. Margo held a press conference and announced she would be a presidential candidate in the next election. Some dynamite cajun music by Queen Ida and Her Bon Temps

Ing day (interviewed in CW 108). They're in America for a month. High above the arena were hundreds of blown-up condoms in a fish-egg cluster. They were supposed to fall at the opener, but Scott Beach gave the word and they didn't. You can always rely on rubbers, right folks? -Clay Geerdes 11-78



© GEORGE EXTING, 1978.





NAPALM KISS has got to be one of the most bizarre titles yet to drip from the diseased brain of comicdom, a comic somewhere to the East of E-C and the West of fantasy. It's from England which, I'm told, is a country where you can get free medical and dental care. Good thing. Folks must need it after reading all those gory stories. But it's all in fun. Or is it? To find the inspiration for a lot of the material now returning to print, check out the four volumes

## EH?!..WOT?!..YOU...YOU AIN'T NOT READ **NAPALM KISS**

YET?...THAT GHASTLY LITTLE ENGLISH UNDERGROUND COMIC?! COR! BLIMEY! STONE THE CROWS!! he he! You're is missin' somefink there, mate!! All that 'ORRIBLE GOTHIC 'ORROR and WEIRD SCIENCE-FICTION stuff!!... OOOER!!... Fair sends shivers up yer

ADULTS ONLY!

#1 has 32 pages  
#2 has 36 pages



E.C.'s and makes yer SKULL wobble in fright it does!

GRUESOME COLOUR COVERS TOO!!

Pretty choke' funny it is...er... I suppose...! BEAUP!! heh heh heh!!

And only a thousand copies of each edition exist.

CORKS! Wot ever next I arsk meself...!

'NAPALM KISS' #1 & #2 are \$2.00 each. DEALERS: 10 or more: \$1.50 each VERY SORRY, BUT AIR-MAIL ONLY. sea-mail is too slow and unreliable

All Orders To: MIKE MATTHEWS, 8 MONTROSE AVENUE, WEST DIDSBURY, MANCHESTER 20, M20-8LN., ENGLAND.

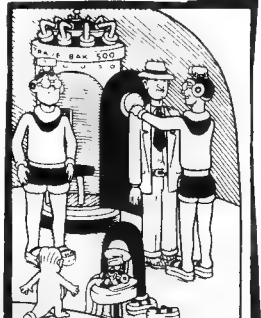
## STAR+REACH COMIX WORLD

MONDO SNARFO will probably go down in history as the Underground comic least understood, because it's deliberately surrealistic and non-linear. A group of artists doing pretty much anything that comes into their heads. The results are interesting to look at, but not to read. I was most impressed by the work of Griffith and Deitch and Poplaski. There is a lot better Crumb in his sketch-book (the German-printed \$25 number). The preview panels in this column give you an idea of what to expect. On the whole, I loved it, but what do I know? The STAR WARS sequel will be THE EMPIRE STRIKES BACK. Craig Miller asked me to inform you that no representatives of SW (Mark Hamill, et. al.) will be appearing at any of the SCIENCE FICTION, HORROR, and FANTASY CONS in L. A. or the SCIENCE FICTION AND SPACE EXPOS in the S. F./Oakland Area. So be wary of advertising that promises these people as guests.\* Back from New York, Lee Marrs said PUDGE may still become a book.\* Before you bust your ass to get famous, you ought to read Erica Jong's HOW TO SAVE YOUR OWN LIFE, the sequel to FEAR OF FLYING, and certainly a great improvement in writing-style. Grace Metalious wrote a similar novel in the fifties after she became famous with PEYTON PLACE, but she destroyed all of her characters in the sequel, while I think Jong has redeemed hers. Metalious drank herself to death at the age of 39. Let's hope the publishing world spares Jong.\* Samuel Graham's history of FLEETWOOD MAC is out in paper. \$1.95 from Warner Books. A lot of nice photos.\* New Morning Books, 169 Spring St. in New York City carries ugs now. 212-966-2993. \* Very big with the Punk rockers around town is Griffith's Zippy which appears in the new free Berkeley BARB. \* Sitting outside the beer garden at U-C, a student seriously reading his copy of SLOW DEATH 9. I was over there on the 18th of October to talk about ugs at the School of Library Sciences. A small group came, mostly women. A few years ago, slides of JIZ and SNATCH would have shocked a student audience, but no more. Are these jaded days, the 70s? Any of you cartoonists who want to draw 5x7" panel reviews of comics, I'll run some. Think on it.\* Ads in CW are \$10 (5x7 camera ready copy).

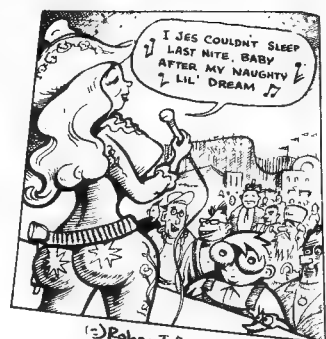
the second issue. It's Rachel Pollack's "Out of the Broom Closet, Up, Up, and Away." Great stuff. Turns out Superman has a Clark fetish.\*



© F. CRONIS 1978



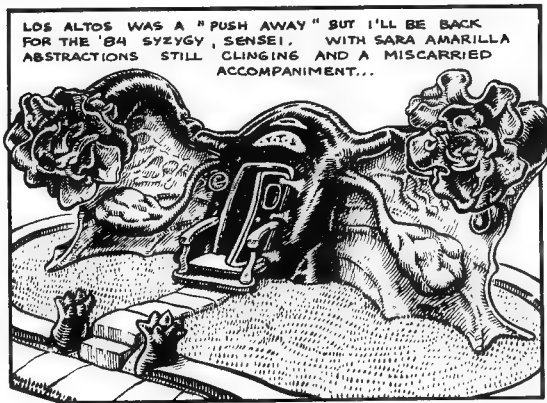
© Kim Deitch 1978



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© Bill Griffith 1978



© Peter Poplaski 1978



COMIX WORLD 108, November 15, 1978. Copy-right Clay Geerdes, Box 7081, Berkeley, CA 94707. Subs: \$5.50 for 24, \$10 for 48. Logo by Fred Hembeck.\* I ran into Linda Gutlohn at this year's book fair and learned that folks can get a complete set of BIG TIME COMICS with the Handbook by sending a check for \$2.50 to the Alvarado School Art Workshop, P. O. Box 31208, San Francisco, CA 94131. This was a school project started by Mike McMillan who did one of the earliest ugs, TERMINAL COMICS. Each issue of BIG TIME is 8 pages. Stories with empty dialogue balloons for the kids to fill in with their own story-lines.\* There'll be an all-Dave Geiser art show at Flamingo Dun, 1207 Harney St., in Omaha, Nebraska, Dec 16-Jan 20. Dave's flying there for that event, which was put together by Jerry Tomaszewicz.



© Clay Geerdes, 1978.

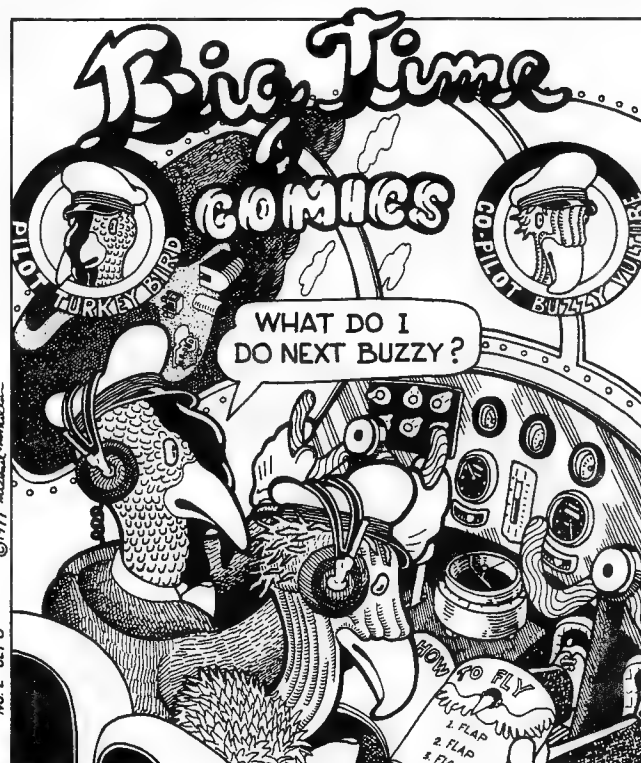
I'll be in Lincoln as usual for the Christmas holidays.\* The Big Con is Creation at the Statler Hilton, 7th Ave and 33rd St, Manhattan, NY on November 24-26.\* Joel Beck tells me BANZAI is out.\* From England, RAW PURPLE, a great dope comic by Antonio Chura, who drew most of the AMAZING LOVE TALES.\* Looking very punky, Hunt Emerson and Sue Varty (photos in this column) visited the Bay Area this October on their American tour. A pair of Aquarians, they got together during the days of Street Press, a rural underground paper put out in Birmingham in the early 70s. The paper happened in the house Suzy lived in so she worked on it, collating, and helping with whatever needed to be done. Hunt was asked to do some drawings for the paper and when he went by with his folio they said his stuff was nice but could he do something that would have meaning to a larger audience. Like Comics. So he started doing comics. There were 9 issues of Street as a paper, then it shifted into magazine format. The censors loomed. Said Sue, "OZ had just been busted for publishing obscene drawings of the royal family in the nude, so we couldn't get the printer to print the picture we wanted to print on the front so we had to get them all photo-copied and stick them on individually." I asked if she was familiar with the Comics Code at that time. "Yes, I know about it. I knew it was where

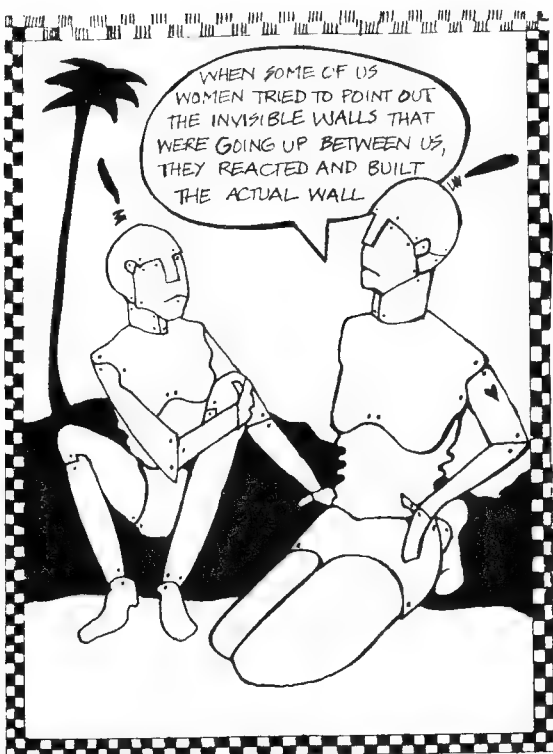


© Clay Geerdes, 1978.

ugs sprang from. They were revolting. That's the way things happened in the sixties. We were all revolting from something." Added Hunt, "British ugs followed on from American ones rather than being a revolt against anything. The earlier ones like Nasty Tales were mostly reprints of Crumb and Shelton. Edward Barker was the first British artist to publish in Nasty. The comic book, as you know, is not an indigenous art form. We have comics, but they're aimed at kids. The whole idea of a book devoted to the work of an individual artist didn't exist when Nasty first came along. I came into comix a little bit sideways, because I didn't know any of the people in London who were doing them--in fact, the first ug comic I saw was ZAP 1 and that really blew me mind. I didn't see much

after that because we couldn't really get hold of them. I started publishing my own books in 1973 when I had access to a printing machine. The first one was called LARGE COW COMIX and I did one called OUTER SPACE COMIX and THE ADVENTURES OF MR. SPION BISCUIT, then PHOLK COMIX, which was all English folk songs, and ZOMIX COMIX. We had no idea at the time what we were doing because we were so isolated from everything else that was going on. We did JOGMAN in an odd format, A-4 sheets spiral bound. It was written by Paul Fisher in rhyming couplets. Paul used to perform monologues about the character, Dogman." Sue: "We produced a stage show of the book. Hunt did the scenery and I did all the costumes. It was very nice. Comix come to life." Asked about his strange inventions (He draws a lot of weird vehicles like Bill Holman used to), Emerson talked about his latest book, THUNDER DOGS, explaining that it was inspired by a plastic model he made of an aeroplane with a tank chassis instead of an under-carriage. As for his relationship to the New Wave in England: "I seem to be involved in it more or less by default. I don't know why. There was a sort of an upsurge of New Wave artists about the same time as New Wave music was becoming important. I don't know that the art is too important. Certainly punk graphics, torn lettering and bits of torn paper & things I think has had a very important impact on British graphics in General. The general lawless excitement of punk music has spilled over a little into comics, but I don't think they've grasped what's needed. The main thing about punk music was the fact that it was a music anyone could play. You didn't have to have a previous knowledge or specialization--you could just get up there and play it. I think a lot of people thought the same thing applied to comics when it doesn't, because you need a certain amount of expertise to do anything in comics. You get people who do sort of adrenalin powered comics which fail in the end, because they've no real content. My work first started being seen around at the time this was happening so I think people have tied me in to a certain extent, but in age I'm much more related to the guys who worked in Cosmic and OZ than I am with the younger guys." On his style: "I think about my own drawing as not being particularly outstanding--doesn't have a particular style--I draw things as anyone who could draw would draw them. Other people--like Chris Welch--put stylistic things onto their drawings, light and shade effects. I sort of just report on what's going on."





© Side Varsity, 1978



SUE

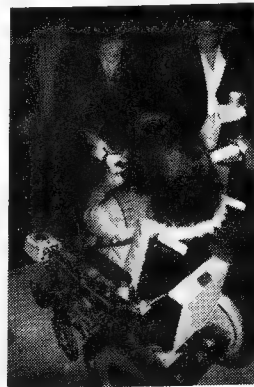
HUNT



© HUNT EMMERSON, 1978 FROM STREET COMIX #6



Rita Mae Brown who wrote one of my all-time favorite novels, *RUBYFRUIT JUNGLE*, was in Berkeley on October 27 to plug her latest, *SIX OF ONE*. To get releases from her Mom & Aunt (the book is about them), she had to go to Florida, the "great neon rash," and pay out one diamond ring and a final mortgage payment--those are smart ladies. Rita's great at one-liners and she kept the mob at Cody's bookstore on Telegraph in stitches with her hip style. "Revolutionary is a word used to sell pantyhose, so we got to be careful." "If you write a book in the passive voice, you've written a somnolent novel." Rita's 34 & *SIX OF ONE* is her third novel. IN HER DAY was her second. C.G.



ALAN J. HANLEY, Route 2, Camp Douglas, WI 54618: Clay Geerdes gave a nice rundown on self-publications, both underground and fan in TCR #161. And it occurred to me that all this is rapidly becoming historical. I have been part of that history, and embarking (arf) as it may be to seemingly too my own horn, I ought to state some facts official-like in TCR for the historical record you understand. (What else have I got to do now that my wife and children have left me, I've become semi-retired, gone welfare and taken up part-time burglary?)

In 1966 I drew, printed and sold a magazine called COMIC BOOK, The Nebulous Network Of Nostalgic Nonsense. It was offset with two-color covers. I managed to put out CB One and Two in 1966 although CB One was actually printed in late 1965. I sold COMIC BOOK through a TBG-less random (remember those days?) and placed it in four second-hand bookstores which were shortly to become underground-style bookstores and outlets. I also placed CB 1 and 2 and subsequently 3 and 4 in

Barbara's Bookstore in Ota Town and in the Post Office-News bookstore in the heart of Downtown, Chicago. By COMIC BOOK number five, Alan Light has his BUYER'S GUIDE going and I relied strictly on it to sell CB 5 and 6 which did sell out. Interestingly enough, all the COMIC BOOKS one through four that I did place in stores sold 90%. The thing kept selling and paying for itself so I kept coming out. Nostalgia was the key, it seems. The GOOD OLD DAYS magazines and COMIC BOOK were the only magazines at the time, I believe, emphasizing nostalgic tid-bits. (Although in the first few years of underground comics the style of artwork can surely be said to have been nostalgic of early-

American strips). Nostalgia, as a commercial selling element, did become hot stuff through the popular media (forgetting, you might say, in STAR WARS). Anyway, despite my own personal inability to attain national notoriety, does, in fact, COMIC BOOK -- for the above reasons -- qualify as the first (choked) underground comic book? (What do you mean, 'who cares?' We are talking historical record-type stuff here!)

Of course, I was hoping that CB would catch the eye of some clever publisher on any level of ground. I certainly had lots of ideas for expanding concepts for a COMIC BOOK magazine. Krupp, DC and Marvel were approached. A lot of guys from these groups had actually ordered COMIC BOOK. But no one was responsive -- as were not a few other publishers.

I mention this because of a resulting ironic side-note.

When Denis Kitchen and Marvel decided to sort of get married to produce an offspring called COMIX BOOK, I eventually received a phone call from a lawyer in New York representing Marvel or Codomo. The lawyer wanted to know if I would be offended (would I sue?) if they came out with a title called COMIX BOOK? I had copyrighted the words "COMIC BOOK" as the title of a comic magazine and they were apparently concerned about the proximity of meaning between the words COMIX and COMIC. I asked why Marvel didn't offer to buy the title from me? The lawyer laughed spontaneously and hard. This whole business somewhat depressed me and I said, "Go ahead. No sweat." As an afterthought, the lawyer offered me a half-page ad in COMIX BOOK. I said "Sure," but I never sent an ad.

All rather ironic, wouldn't you say?

from COMIC READER 167 (NOV. 78)



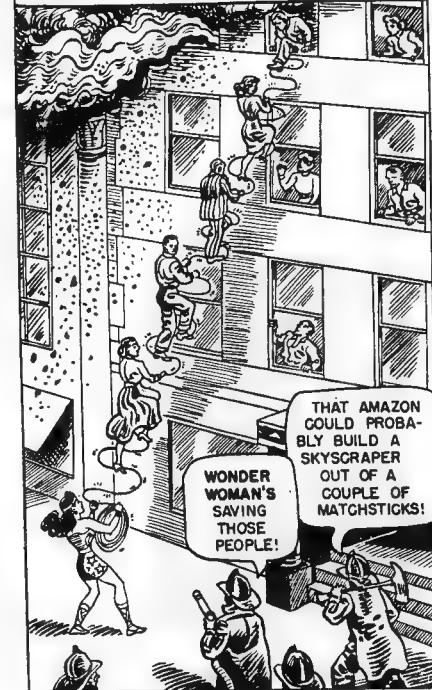
© NATIONAL PERIODICALS, 1978

#### WONDER WOMAN

From the day she appeared for the first time in ALL STAR COMICS #8 in 1941, I loved Wonder Woman and all of her fantastic paraphernalia. A lot of people saw her as an imitation of Superman with her secret identity (that blue wave uniform and those dumb glasses she wore as Diana Prince) and her incredible powers, but the character created by William Moulton Marston and drawn by Harry G. Peter went a long way beyond Superman. The art work was always bizarre and never headed toward the realistic style developed in Superman by Wayne Boring and those who followed. Harry Peter drew great animals and aliens and his distortions of perspective and anatomy made the pages come alive in a way few comics did at that time. Wonder Woman was created by her mother and brought to life as a baby princess on Paradise Island. Superman, on the other hand, was born in the normal fashion to his parents on the Planet Krypton and his superhuman powers derived from his being an extra-terrestrial.

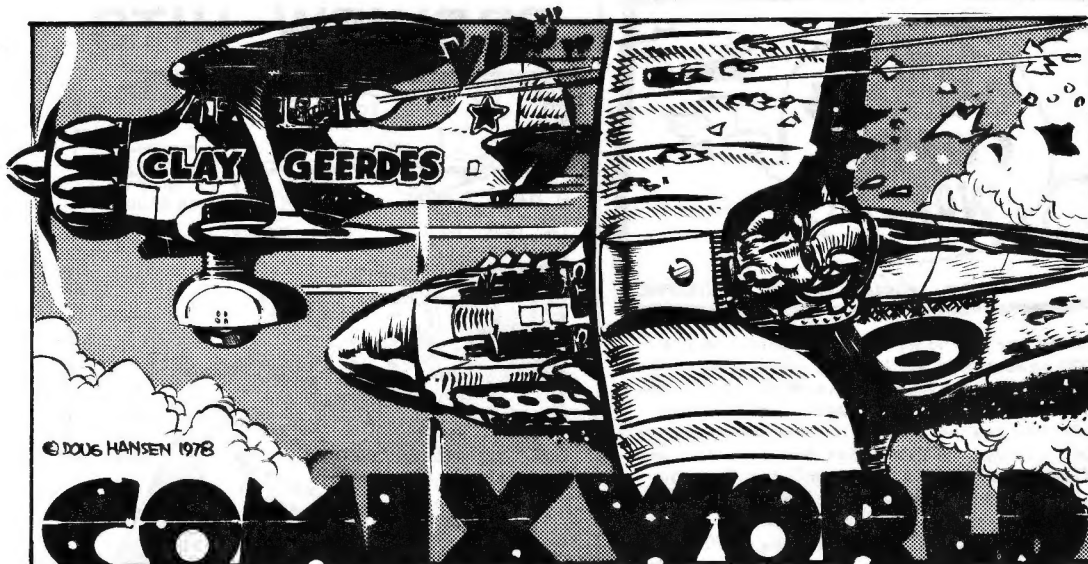
The latest paperback of reprints was published by Tempo Books and contains six stories which detail the origins of things like Wonder Woman's Lasso, her talking tiara, and her invisible plane. This is a character very different from the one that appears on t-v (bloodless creation that is) and I recommend her to all of you. What you'll find in these stories is imagination at work, fantastic ideas that exist in and for themselves. C. G.

FASHIONING HER AMAZON LASSO INTO A LADDER, THE MIGHTY WONDER WOMAN HURLS UP HER IMPROVISED FIRE-ESCAPE AND ---



© NATIONAL PERIODICALS, 1978





ADVERTISE IN COMIX WORLD. An ad 5x7" (camera-ready copy) is only \$10. You may run your business card for only \$3. A lot of you have met friends through Comix World, gotten books together and printed, gained attention from publishers, or sold o.p. ugs. I'd like to keep COMIX WORLD the quality sheet that it is with more photography and art and you can help me do that this coming year with supportive advertising. You can help us expand the mini-comix by buying the comix and spreading the word. I'm supporting this series of 8-pagers to showcase a lot of fine artists who have yet to break into the regular ug comix. Contributing artists receive 20 copies and their returned original as payment and CW pays all publishing and printing costs. If you support this work, advertise. C.G.

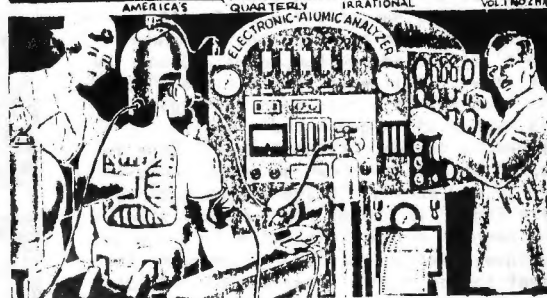
COMIX WORLD 109. Dec 1, 1978. Copyright Clay Geerdes. Box 7081. Berkeley, CA 94707 Subs: \$5.50 for 24 until Dec 31. \$6 in '79 Logo by Doug Hansen, whose work appears in DOPE COMIX 2 and SNARF 8, a Fresno who draws it like it is.\* This month it's dope, sex, aviation pulp, punk, dada, and Science-fiction. Will 1979 be the year of the new Loyalty Oaths? Think on it. Are you now or have you ever been a SEXIST? Are you now or have you ever been HOMOSEXUAL? Lots of factions around trying to get the power to lay their trips on everyone else. Hunt Emerson (see CW 108) was accused of publishing sexist comics when he printed David Noon's MOON COMIX 2. In the latter half of our interview which I didn't have room for last issue, neither Hunt nor his travelling companion Sue Varty (editor of the British women's Comic, HEROINE) considered themselves sexists or David Noon a sexist for drawing a woman with tits on his MOON cover. Of Noon's women characters, Sue said, "They're independent women, not some sort of object that does what it's told."

#### THE NEW COMIX

BANZAI MU SNARF 8  
DOPE COMIX 2 FOG CITY 2  
RIP OFF COMIX 4  
RAW PURPLE FAMOUS POTATOES 2

For both Hunt and Sue, sexism had to do with the attitude of the artist. Noon's attitude was considered wholesome, while S. Clay Wilson was singled out as the arch sexist.\* FOG CITY 2 is a Science-Fiction issue with another of those Wally Woodian covers by Rand Holmes. It's available for a buck from Stampart, P. O. Box 48385, Bentall Sta, Vancouver, Canada V7X 1A2. Stories and art by Rand, Brent Boates, Sean Newton, Marv Newland, and George Metzger. FOG CITY 1 featured funny animals on dope and it's still available from Stampart.\* The latest dada-madness from Byron Werner is FAMOUS POTATOES 2. This weird-zine is a buck from him at 455 N. Doheny Dr. #101, Beverly Hills, CA 90210.\* TALES TOO TOUGH FOR T-V is \$1 pp from Jamie Alder (see ad right). You get BABYFAT 1 and 2 from me for \$1 pp. WEIRD WAITRESS FANTASIES and A HUMOUR are still in.

## Famous Potatoes

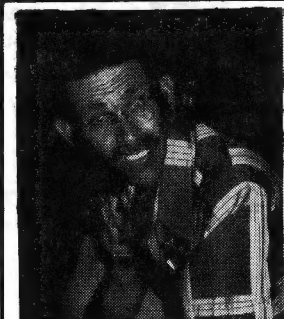


DEATH WISH? OR SEX WISH?

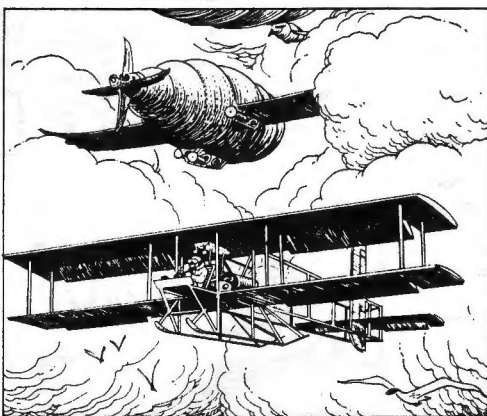
**BILL SMUT PRESENTS**

**TALES TOO TOUGH FOR T-V**

**ORDER NOW!**  
JAMIE ALDER  
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CHELSEA, MI 48018  
ONLY \$1.25 EACH



George Metzger, now appearing in FOG CITY #2 and MU.



MELISSA, THE HUMAN PASSENGER, HAD BEEN DRINKING AS USUAL



HEH... SHOULDERS...  
...WHAT'S ALL THIS KILLER PLANET STUFF?  
...AH... MELISSA... MAYBE ONE IN A THOUSAND PLANETS EXPLORED TURNS OUT TO BE SO DANGEROUS TO HUMAN LIFE THAT IT'S MARKED QUARANTINE IN THE SURVEY DATA BANKS.



Some news from Chris Browne: "My Dad's strip 'Hagar' just became the 4th strip in comics history to sell 1,000 newspapers worldwide. The other three are Peanuts, Blondie and Beetle Bailey." An article on Dik Browne will appear in PEOPLE Magazine soon. "...for your obituary Dept., my beloved 'Funny' the peg-legged rabbit has bit the sawdust. After three years Funny's been discontinued by the Nat Lampoon. I hope to resurrect him someday somewhere else. I'm still doing 'The Kinky Report' and 'Cruiser' for Playboy and soon three new strips of mine will be in Playboy's Funnies--a Tate night talk show parody, a strip about a stand-up comic in the 50's and one about the great French impressionists."

November 12, 1978.

There are a lot of fine artists on the scene these days but only a handful of them can write a good story--you know, plot, dialogue, character development, action, thought, continuity, timing, irony. That's why it's so nice to read a comic like Antonio Chura's RAW PURPLE (From England, available to dealers from Wells News Service). The title has both sex and dope connotations (remember a 'brand' of LSD called Purple Haze?) and the stories within live up to the title. "Marijuana Madness" is a tale of a young girl who gets turned on to grass and likes it. The antithesis of the forties turn-off dope movies which are now shown as campy comedies for hip audiences. "Oliver Jones and His Weird Penis" is one of the funniest stories I've seen in a comic since the early ZAPS. A unique twist on the old E-C theme of the puppet taking over his master, Ollie's dick becomes a superstar in their stand-up comedy act and Ollie freaks out behind the experience. Compare this to William Goldman's MAGIC or to Bill Griffith's "Dollboy" from ARCADE. Chura's anatomy and his lay-outs are excellent and he has the same love for eyeball kicks that make it fun to look at the art of folks like Bill Holman and Bob Crumb. His first book was AMAZING LOVE STORIES. "Nightmare Journey" has to be one of the best renderings of an acid trip ever put on paper, and the story of "Jonnie Goodvibes" ought to be filmed. Think of an up-dated uncensored version of The Wild One. Jonnie rides into a bourgeois town and does a lot of free-for-all fucking and gardening and guess what the harvest is? A great comic!

GEORGE COULD ALMOST FEEL THESE KALEIDOSCOPIC COLOURS ON HIS SKIN...



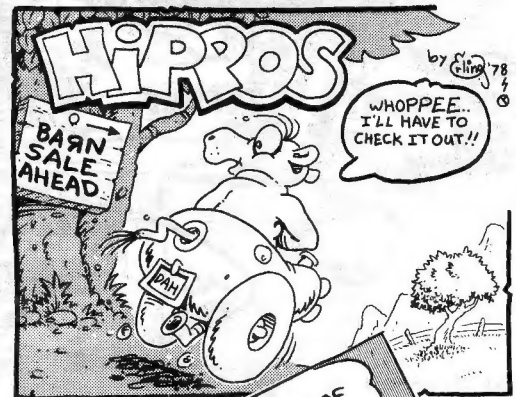
ROGER OFFERED ME THE "JOINT." I WAS REALLY NERVOUS, I'D NEVER SMOKED 'DOPE' BEFORE.



UNTIL HE FOUND...



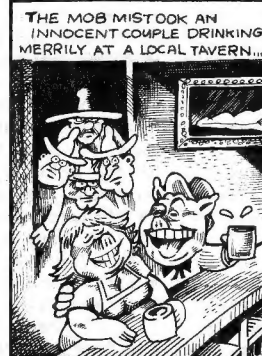
## PREVIEW HITS



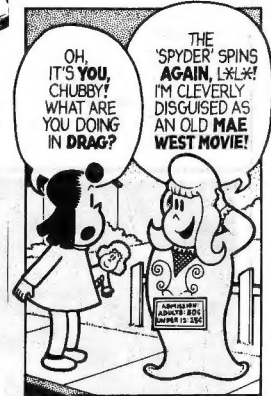
© George Erling, 1978



SNARF 8



© Joel Beck, 1978



© Howard Cruse, 1978

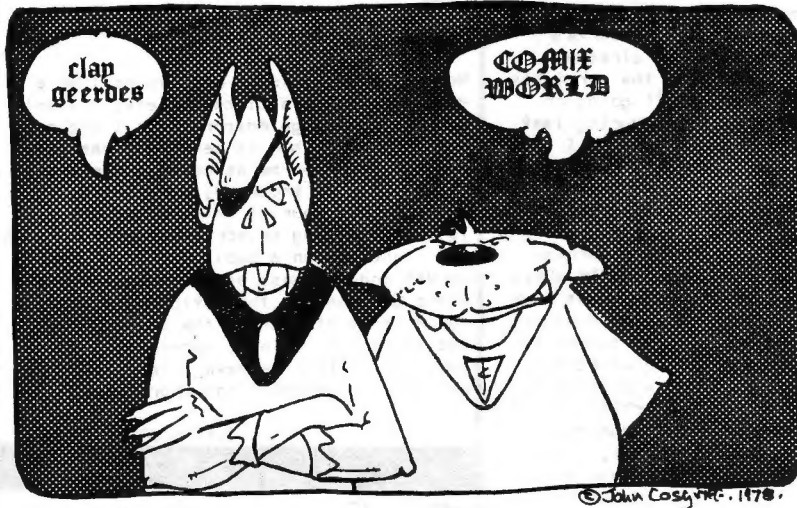
SNARF 8 is another mixed-bag--parody, satire, and just plain fine comic story like Sharon Rudahl's "The Dying Swan." Howard Cruse speculates about "The Nightmares of Little L&L"; Trina's Lulu goes to Paris and becomes involved in an intrigue with World War II Nazis; Joel Beck tells an unusual "Love Story"--overall an excellent comic book.

RIP OFF COMIX 4 is another collection of tales of Wonder Wart-hog, Dealer McDope, and other underground characters. More of R. Diggs and Foolbert Sturgeon. Joel Beck gets into cloning.

COMING--  
STAR\*REACH 15  
IMAGINE 4  
FIRST KINGDOM 9  
-C. G.

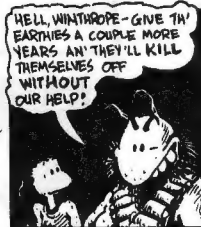




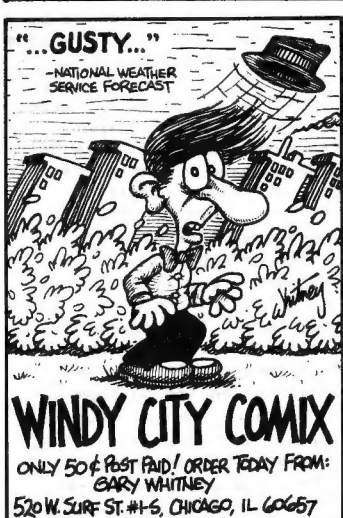


COMIX WORLD 110. Dec. 15, 1978. Copyright Clay Geerdes, Box 7081, Berkeley, CA 94707. World Rights Reserved. Subs: \$5.50 for 24, \$10 for 48. \$20 for the first 100 issues. Logo by John Cosgriff whose work appears in the second issue of Brad Foster's FEVER PITCH (\$1.50 from Brad at 1020 E. 45 St, #257, Austin, TX 78751). \* A brisk December here in Berkeley. The latest funnybooks are STAR WEEVILS, THE WHOLE FORTY YEAR OLD HIPPIE CATALOG, and SPIRIT 19. Tucker Petertill has JUICE CITY 2 for 90¢pp (16 pages). 1636 Bowman, Olympia, Washington 98502. Gary Whitney's WINDY CITY advertised below is an 8-pager (5x7" format on white). Gary's work appears in both issues of BABY-FAT and he's done the cover for the next COMIX WORLD mini-comic out in January. \* The Nickettes, who got it on for us at the first Berkeley Con back in 1973, are now doing their outer space number midnights at the Goodman Building in San Francisco. You can see SPACED OUT on December 16, and 30 for only a couple of bucks. Git over there and rub noses (or whatever) with the Nicks. It's at 1115 Geary Street, just off Van Ness. \* Jeff Unger's STAR DIARIES premiered at the Mabuhay Gardens on December 6, 1978. The material was adapted from the work of Stanislaw Lem. Singing, dancing, and satire. Info 421-4733. \* And how come I wasn't on the guest list for the \$1000-a-head opening night shindig for SUPERMAN in Washington, D. C.? I listened to SUPERMAN faithfully on the radio every day at 5:15 when I was a kid. In those days he was still related to a grasshopper "able to leap tall buildings with a single bound." How come? Well, SUPERMAN was adapted from GLADIATOR, a novel by Philip Wylie (1930). In that book, a scientist shoots up his pregnant wife with a mixture of insect fluids, giving his son all of the qualities of those insects. Hugo Danner winds up with the strength of an ant and the legs of a grasshopper and in the first stories drawn by Joe Shuster telling the origins of Superman there is a panel of our hero comparing him to a hopper. For Superman's extra terrestrial origin, Siegel and Shuster "borrowed" heavily from two other works by Philip Wylie and Edwin Balmer, WHEN WORLDS COLLIDE (1931) and AFTER WORLDS COLLIDE (1932). These three books are the origin of superheroism as we know it today. Flash Gordon was adapted word for word from the hero of WHEN WORLDS COLLIDE, and naturally the material in BUCK ROGERS OF THE 25th CENTURY and BRICK BRADFORD came from the same source. Siegel and Shuster were into sci-fi in 1932 in that Cleveland high school, not Nietzsche, so you critics have a good time comparing Superman to Nietzsche's ubermensch, but you're off the track. \* At the Peanut Gallery in San Rafael (747 B Street), you can see Pat Ryan's paintings and drawings--the WOUNDED KNEE MEMORIAL SERIES. Through December. 453-9936 for info. \*

#### STAR WEEVILS



In J. Michael Leonard's first solo comic book, STAR WEEVILS, a colony of space bugs invades Earth. Some light ecological and political satire. It was Harrison Cady who introduced the first insects to the comic world. Fleischer and Disney followed.



Flash Gordon was adapted word for word from the hero of WHEN WORLDS COLLIDE, and naturally the material in BUCK ROGERS OF THE 25th CENTURY and BRICK BRADFORD came from the same source. Siegel and Shuster were into sci-fi in 1932 in that Cleveland high school, not Nietzsche, so you critics have a good time comparing Superman to Nietzsche's ubermensch, but you're off the track. \* At the Peanut Gallery in San Rafael (747 B Street), you can see Pat Ryan's paintings and drawings--the WOUNDED KNEE MEMORIAL SERIES. Through December. 453-9936 for info. \*

MERRY CHRISTMAS.

Clay Geerdes  
12-15-78



Brad Foster-1978 FEVER PITCH #2.

Exotic



## SAN FRANCISCO ~

Here it is, gang, the news from the Kook Kapital of the World--ain't that somethin'? All those people putting down San Francisco like that as though there wasn't any violence, murder, and mayhem in their own towns; as though the character of San Francisco wasn't partially determined by its function as a big tourist ghetto--after all, it's not the native San Franciscans who keep the topless clubs and the encounter parlors and the pornographers in the bucks; nope, it's you Midwestern dentists and doctors and GM-workers who come out for vacations. And violence? Well, San Francisco can't hold a candle to Detroit or Chicago or New York; besides, you probably have more violence in your own home than the City has. It all depends on how you look at it. As for the gay scene, well, let me tell you a little anecdote. A few weeks ago I watched a couple of lesbian mothers discussing their trip on Phil Donahue's show which originates out of Chicago. During the show, a 75-year-old lawyer got on the phone and was arguing about it being morally wrong for these two women to raise those kids because they would give them a propensity toward becoming homosexual. He was upset with Donahue for giving them a forum to proselyte their life-style. The kids were all there and the lawyer wouldn't even let them have their say in the matter. Now no one made what I think is the crucial point in such an argument. We may be moving into the era of artificially-inseminated test-tube babies in the 1980s but it's for sure that all of the homosexuals now alive on this earth are the progeny of heterosexual marriages, not of homosexual marriages and since that's the hard reality maybe we ought to be worrying about hetero marriages instead of gay ones. What's true is that since the advent of organized Gay Liberation out here in California gays from all over the country have migrated here to make their homes and we now have two distinctly gay ghettos in San Francisco, Polk Gulch and Castro Valley, both of which are, incidentally, quite popular with the tourists who dig watching anything that is colorful and in motion. The presence of all these gay folks and their up-front political stance (a yearly march on June 26, and frequent political statements) has been severely upsetting to the straighter blue collar population of the area, which is logical. After all, if you grew up thinking it was quite proper to go out and "beat up a queer" for your Saturday night recreation, you're not likely to see gay people as anything but victims even if you leave your rural origins and move to the city to work. Hence the murder of an up-front gay organizer like Supervisor Harvey Milk by an ex-cop ex-Supervisor who represented a blue collar neighborhood in San Francisco is only the tip of an iceberg of latent hatred. In the wake of Milk's death, gays did not react with violence, rather they held a Memorial service for him and started a fund to finance a march on Washington next 4th of July, a project suggested by Milk on a tape he left to be read in the event of his death. I wouldn't want to give you the impression that things are peachy-keen in the wake of these assassinations,

because they're not. I've heard a lot of hate-talk on the streets around Berkeley and San Francisco, some of it directed toward the gays, some toward the straights, and it's a conflict that isn't going to be resolved for a long time. During last June's gay parade in San Francisco, I heard a number of marchers chanting "Gay Civil Rights or Civil War." A speaker said that gays numbered over 27 million Nationwide and more were coming out of the closets every day. I recall corresponding with a young reader of COMIX WORLD a few years back who had become upset over one of Rand Holmes' gay stories and burned the comic. "I just don't think queers are natural," he wrote, after I suggested that Rand had as much right to draw a story about homosexual activity as other artists had to draw about heterosexuality. From my observations here on the West Coast, I would say we're in the center of a serious social change and the energy in and around the Gay Movement has the intensity of that which infused the Civil Rights Movement circa 1962. Given the fact that the conservatives have now assumed control in San Francisco, I can only predict serious conflict in the coming months. C. G.

## GEORGE MOSCONE

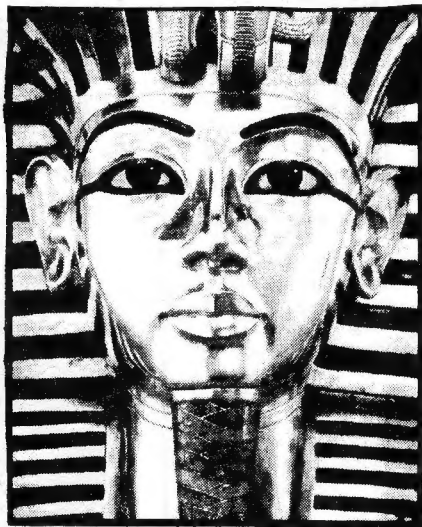
Not being an employee of City Hall or a member of San Francisco society, I didn't know Mayor George Moscone, but I did meet and photograph him on several occasions and he impressed me as being a man without a trace of snobbery, one as willing to talk to a tourist in Union Square as to some visiting celebrity bopping through San Francisco on a publicity tour. The warmth and openness of this man was a sharp contrast to the uptightness and egocentrism of many of the people I've had to deal with in my career as a reporter; it is that relaxed friendliness I will always remember and appreciate.

CLAY GEERDES

## TOM FORCADE 1945-1978

Founder of the Underground Press Syndicate

HIGH TIMES



### WOMEN'S LIT

Women writers have moved into the avant-garde in the American seventies and while there are a lot of feminist polemics around masquerading as novels there are also some excellent studies of the feminine world. THE WOMEN'S ROOM qualifies as a great novel in the tradition of Lawrence and Henry James, a powerful study of the interconnected lives of a group of women college students. There are no holds barred in this major work by Marilyn French. Mira and Val stand out as heroines in their struggle to survive in the intricate social and intellectual world of Harvard. Men are often the villains in THE WOMEN'S ROOM, but when they are the reasons are quite clear and at no time does author French violate her narrative by having them do things they would not, in fact, do. Val, the witty intellectual cynic who decides to arm herself after the brutal rape of her teenaged daughter in Chicago, is destined to be a major figure in the women's fiction of this time. This is a heavy book, sincere and powerful from beginning to end. I recommend it to all of you without reservations. C. G.

I don't know where you get your facts of life, but I get mine out of the Daily Californian, the student paper here in Berkeley. The DC is currently running a column called "Between the Sheets" that gives you all the graphic details of a good skin flick in pleasant easy-to-read academese. The segment for Tuesday, December 6, 1978, was all about oral sex & I read it while eating my daily combination banana-chocolate frozen yogurt cone at Yogurt Park. A woman friend was with me and we found the Daily Cal so inspiring we hurried through our yogurt and raced home to try out some of those "recipes".

You know Berkeley's a college town--30,000 students strong (8r drunk)--which means that most of the active population is transient. For the fat cats who run the chic boutiques, it's money in the bank with a fresh market every semester. For the newcomers who stand around with their eyeballs hanging out at the dealers and junkies and professional street people who populate the Telegraph Avenue scene it's weirdsville for about a week then routine. For the sophomores, being far out is taken for granted, and the juniors spend most of their time hustling teaching assistantships and readerships and grants-in-aid so they don't really tune anything in at all. The emotional climate of the town is controlled by the campus schedule. During finals, everyone is down and the entertainment scene lulls. You can cut the anxiety with a knife. Over the Christmas season, Telly is covered with street hustlers selling everything from ceramic pottery to dyed t-shirts. Some of the goods are actually made by the people selling them, but a lot of the stuff is mass produced. It's all hustle. There's a guitar player on every block singing sexist folk songs and an empty doorway is a rarity. Blown-out speed freaks in from the mountains or desert where they fled the tac squads in the late sixties stand around the triangle at Dwight and Telly and talk to themselves in strange tongues as dope deals go on around them. Give Gold this Christmas. Turn on your Mom. Boo will do. Someone is always preaching. There are as many Gods as people in the air. Jesus will save you on the steps of the Student Union Building.